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J. L. Frazier, Editor



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MOVE TO CURB G.P.O. GAINS MOMENTUM

Official recognition of campaign to distribute large part of work now done at Washington is made by Public

Printer A. E. Giegengack. More local printers groups backing drive to gain quick action on House Bill 7266

PRINTER was an editorial comment on the origin of House Bill No. 7266. This Bill, aimed at decentralizing Government printing, was the outgrowth of increasing concern by the printing industry as it viewed the growth in the volume of printing done at the Government Printing Office, particularly that for special localities. Attention had been focused on this problem in an earlier editorial appearing in the November, 1938, issue.

Now, official cognizance has been taken of the mounting sentiment to place a considerable portion of Government's printing with the local printers whose taxes have been helping maintain the Government Printing Office.

Comment in Annual Report

In the annual report of Public Printer A. E. Giegengack, submitted to Congress on January 3, he said that "sporadic attacks upon the office and attempts by individuals and organizations to gain personal profit through diverting printing from the Government Printing Office took up much of the time of many members of Congress and of the officials of this office in replying to such attacks."

The report went on to quote from a letter from an employers' group in which the criticism was advanced that "all sorts of forms and miscellaneous printed matter which is used in local areas are being produced by the printing department, whereas it was for many years the policy for it to print only material such as the Congressional Record, money orders, and other Governmental documents and publications."

The letter pointed out that "this is a discrimination against the wage earners in this territory and against the employers who have heavy investments and who are paying large sums in taxes for the support of Federal departments and services, "and that other industries do not lose as a result of Governmental competition" and "purchases of supplies in local areas are made through local merchants and manufacturers."

Says Policy Unchanged

In reply to the industry's growing demand for drastic restrictions of the Government Printing Office's activities, Mr. Giegengack, in his report, referred to the joint resolution of Congress which, on June 23, 1860, authorized the establishment of the Government Printing Office and stated that there had been no change in the policy "as expressed by Congress in the creation of the Government Printing Office."

He also mentioned that Federal departments and agencies have large field plants in which they produce work urgently needed in, or peculiar to, their respective localities, that about \$2,000,000 worth of printing is purchased annually from private printers in the United States, and that the Public Printer authorizes the release annually of another \$2,000,000 worth of printing which departments may purchase from outside sources to better advantage than in the Government Printing Office.

Taking a definite stand on economies of the present method, he said that if the work of the Government plant were decentralized, "the taxpayers' bills would be much heavier than at present."

Statistical information is given in the report in the form of tables and descriptive text matter concerning the volume of work done for the various branches and subdivisions of the Government. The statement is made that "during the last five years, the manufacturing cost of each thousand copies of printed material delivered to the departments has been reduced from \$3.02 to \$2.07.

Five days after the report of the Public Printer had been received by Congress, the Washington Daily News, capital city tabloid, featured a story which stated in effect that private interests were making an effort to wreck the Government Printing Office at this session of Congress and turn over to private plants the \$18,000,000 worth of printing Uncle Sam does each year.

Explodes Bombshell

The newspaper reported a veritable bombshell was exploded when the one thousand or more printers, gathered to celebrate the 125th anniversary of Columbia Typographical Union, heard Mr. Giegengack declare that a concerted drive was to be made in Congress to "go back to the system of eighty years ago when graft and corruption forced Congress to establish its own plant."

Apropos of this and other statements by the Public Printer, the Galley Proof, publication of the Chicago Graphic Arts Federation, January 24, says, "It is apparent that he (Mr. Giegengack) is not in sympathy with the efforts of commercial printers to obtain a share of the printing annually done by the Federal Government.

Local Plants Capable

"No one can deny that the thirty thousand or more commercial printing plants in the United States pay a very large amount of taxes to the Federal Government and are amply able to produce, at a fair price, the printing requirements of the various departments, agencies, commissions, and so forth, of the United States Government.

"Unless the Public Printer and other officials are more interested in building up a bureaucracy than they are in reducing the expenses of Government, it would seem, then, to any fair-minded person that an impartial investigation to determine whether or not printing is produced economically in the Government Printing Office would be welcomed.

"Even if such an investigation showed conclusively that the costs to the Government to produce printing in the Government Printing Office and outside prices were identically the same, it would be better to have the printing produced on the outside, that is, in commercial printing plants, because these plants pay taxes and help support the Government, and it is only fair and just that the Government should do everything possible to help the taxpayers."

In conclusion, the Galley Proof points out that those employed in the printing industry, fifth largest according to United States Census figures, will resent the inference that the purpose of the drive to disperse Government printing throughout the country where most of it is used, is to "go back to a system of eighty years ago when graft . . . forced Congress to establish its own plant."

Action Advised

The publications of printers' organizations are doing more than reporting the movement for distribution of the bulk of Government's printing. They are advising the members how to get action.

For example, the Bulletin of the Associated Printers and Lithographers, of St. Louis, for January 10, said:

"In a recent bulletin, we called attention to the . . . active movement to stop the encroachment by the Government on the printing industry, it began, continuing:

"House Bill No. 7266 was introduced in the last session of Congress and it is expected that early consideration will be given it during the present session. . . .

"Petitions to Congressmen by associations are of little value as politicians are interested only in an expression of opinion from the voters. If enough Congressmen hear from enough printers, and there are lots of them throughout the country, we have an excellent opportunity of getting this bill passed, but it means that every printer must write his Congressman urging his support of the Bill and giving him good reasons why.

"Don't wait and hope that 'George is going to do it.' Write . . . send us copies . . . and remember that it is in your own interest because if we



You are interested then in how we do things, for the more skilled our people and the more efficient our methods and equipment the better will be our product and the greater will be the value for your dollar. Here at The Waverly Press are 247 people who have spent a total of 2050 years in the production of scientific, technical, and medical literature, and here also is a plant which has been referred to as "the most highly engineered printing plant in the industry." We are at all times anxious to have you pay us a visit but since this is not always possible, we are doing the next best thing and sending our plant in pictures to

WAVERLY PRESS, Inc.

Illustration by Shuck & Maclean, of London

can release to the commercial printers the flood of printing being done by the Government, it will go a long way toward putting the industry on its feet."

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Utah's Bulletin

On the same day that the foregoing appeared, the Utah State Press Association, in its bulletin said:

"Undoubtedly you have received copy of circular from the United Typothetae of America, dated January 12, 1940, pertaining to H. R. 7266 (Robinson of Utah), Government Printing Office competition."

"May we ask that U.T.A. bulletin be made opportunity for expressing the editorial policy of your publication, thereby giving the U.T.A., Campbell Palfrey of New Orleans, chairman of Government Competition Committee, and Congressman Robinson of Utah, all support that can be marshalled by and within the Graphic Arts Industries?

"The Printing Industry of Utah, coöperating with the Utah State Press Association, had been working on the problem of Government printing for many years, and is solidly supporting Congressman Robinson's effort in our behalf."

"For that reason we take the liberty of soliciting your active support, coördinating our activities with the U.T.A., N.E.A., and the other national organizations."

St. Louis Group Answers

A few days later, the Bulletin of the St. Louis group of Associated Printers and Lithographers carried this "front page" story:

"Campbell Palfrey, of New Orleans, was made chairman of a national committee to lead a fight against the increase of competition with our own industry. The secretaries present, all from the Middle West, felt that it would be of tremendous value to have members report to their local association the names of the Federal departments of the Government securing printing from the Government Printing Office for local use. If possible, give concrete cases of particular jobs-how long it took to have a job produced by the G.P.O., the G.P.O. charge for same, and a comparison of its probable cost if produced by a commercial printer.

"We also felt that we should have some definite figures as to how much of a factor this competition amounts to in our local field. If any member has definite information along these lines, he is urged to submit it to this office, as we will need all the ammunition we can get together for this battle.

Incidentally, have you written your Congressmen and Senators regarding House Bill No. 7266, urging that they support this Bill and pointing out there are millions of dollars worth of printing being diverted from commercial printers to be done in the Government Printing Office, and that if this work was done where it belongs, in commercial plants, there would not be as much unemployment in the industry as now exists?

Why Discriminate?

"In writing, it might be well also to stress the fact that there is no reason why the printing industry should be discriminated against through Governmental competition, when other industries are not so subjected?

Then the Typothetae *Bulletin*, January 15, 1940, says in summary after pointing up the case for distribution of Government printing:

"For the sake of orderly debate, it may be conceded that there are possible advantages in operating a Government printing plant for the printing of the Congressional Record. (Whether the advantages really are sufficient to deny this business to private enterprise remains problematical, but our plea now is for socalled field printing to be done by commercial printers.) However, there is no justification whatsoever for all other printing requirements of the Government to be done in such a plant. The Congressional printing amounted to less than three million dollars, while the remaining fifteen and a half-million dollars was done for other Governmental agencies to be used in Washington and outside.

"This fifteen million dollars worth of printing would be welcomed by the commercial printers who are already equipped and who are competent to render a prompt and economical service."

These early voices raised to heartily second the motion for a decentralization of Government printing give promise of being but the first of many. As The Inland Printer has said editorially, in the past, House Bill 7266 is a challenge to show how capable we are of getting together to help ourselves.

Flags Are Barred to Advertisers

By ALBERT W. GRAY

● OUR FLAGS, standards, colors, and ensigns, are in forbidden territory to advertising. The national flag and, in most instances, state flags as well, are put by statute beyond the reach of the advertising copy writer.

The Indiana statute, typical of all these state laws, provides that "any one placing on the American flag words or marks of any sort, or using the flag for advertising, is guilty of a misdemeanor. Not only is the flag inviolate but the various shields and other insignia are likewise set apart from commercial use and the offenders are subject to criminal prosecution." the statute ruled.

The first instance of questioning the propriety of this use of the flag for advertising occurred some years ago in Illinois. A cigar manufacturer, named Ruhstrat, realizing the advertising possibilities of the American flag, employed it in his cigar advertisements. A law similar to the Indiana statute, quoted above, had been passed by the Illinois legislature. Ruhstrat was convicted and appealed the case.

The court deciding the appeal held the law unconstitutional. It further ruled that the state had no more right to forbid the use of the national flag in advertising than it had to prohibit the use of the national flag for any purpose in the state of Illinois. The cigar business was a legal and respectable business. Ruhstrat had a right to carry on his business with this method of advertising, or with any other method that was legal and proper. "The use of the flag of the United States as embodied on advertising sheets, placards, and labels, and in the trade markets, has received the unqualified approval of the whole commercial world."

In Nebraska, a few years later, occurred a similar but more extreme offense. It determined, once and for all, the right of legislatures to prohibit the commercial use of the flag. A retail liquor store flew the American flag from the necks of its beer bottles as from a masthead. In that state, too, was a statute substantially identical with the Illinois law.

The decision in the Illinois case furnished the defendant with a comfortable assurance of acquittal. On the ground that the employment of the flag as an advertising medium for bottled beer, or any other commercial use, bred a lack of respect, the court upheld the statute. The Illinois decision was brushed aside.

"That familiarity breeds contempt," said the court, "has the force of a maxim. That contempt or disrespect for an emblem begets a like state of mind towards that for which it stands is a psychological law which underlies the canons which abound in every system of religious instruction. Such inhibitions against the use of sacred things are not mere arbitrary fulminations but are grounded on sound practical considerations and the conviction that such use of the sacred emblems of religion is inimical to the cause of religion itself. The legislation under consideration may be justified under the same principle."

The flag was hauled down from its transient masthead, but the decision affirming the conviction of the Nebraska court was again appealed and this time to the Supreme Court of the United States. There the decision on the law forbidding the employment of the national flag as an advertising medium was finally written by Justice Harlan.

Declaring that the right existed in the state legislatures to restrict the use of the flag to its original purpose, he said, "From the earliest periods in the history of the human race. banners, standards, and ensigns have been adopted as symbols of the power and history of the people who bear them. It is not then remarkable that the American people, acting through the legislative branch of the Government, early in their history prescribed a flag as symbolical of the existence and sovereignty of the nation. Hence, it has often occurred that insults to the flag have been the cause of war and indignities put upon it in the presence of those who revered it have often been resented and at times punished on the spot."

It is inconceivable that any advertiser would have the execrable taste to employ a representation of the crucifix in advertising. There is an innate resentment against the commercial use of things most sacred to

mankind. Nevertheless, this reverence struggles hard against the efforts of some enterprising advertisers, however ill-advised and offensive their attempts may be.

Only a few weeks ago, the Patent Office refused registration to the name "Madonna" as a trade-mark for wine. A couple of months ago the Federal Trade Commission condemned the use of the words, "Ave Maria" as the name of a proprietary laxative.

Religion and patriotism are inextricably interwoven throughout centuries of history. To the flag and other national insignia is accorded only in a lesser degree the reverence given religious symbols. The introduction of the Roman standards into the temple at Jerusalem was a precursor of the tragedy on Calvary.

Strangely enough, it is not until recent years that the various states found it necessary to pass laws for the protection of the flag from indignities. Not until February 8, 1917, was the federal statute passed. It is substantially identical with the various state laws except for a note-

worthy omission. While the state laws include along with the flag the various state insignia, in prohibiting them to be used commercially, the United States statute mentions only the flag.

The laws exempting the flag from use as an advertising medium are sane and healthful. Things that retain in these days the reverence and respect of the human race are none too many. The symbols of our freedom and the right to live our own lives should be as sacred as the symbols of religion.

A Centennial Gives Old Type Faces New Use In Life

• TURN BACK the clock of time? Not so easy! But Leslie Fahrner, publisher of the County Register, of Keosauqua, Iowa, did it, typographically. He turned back the clock of type, in other words. Six issues of the Register, from early July until in August of last year, appeared in type faces of long-forgotten decades (while the men folk of the town grew whiskers to celebrate Keosauqua's centennial!)

Editorially, too, the *Register* took on a note of nostalgia for the gone-but-not-forgotten days. News stories and advertisements were written in the quaint diction of earlier times. There is this constrained advertisement, for example:

"The undersigned takes this means of informing the public that he is carrying on a plumbing business in Keosauqua and vicinity and that he is equipped to give excellent service on all operations pertaining to the plumbing, heating, and spouting, of homes either within the community of Keosauqua or the rural areas adjacent thereto."

But quaint as the copy was, the type styles carried the illusion of an old-time newspaper even more forcibly. We were curious about that type and wrote to Mr. Fahrner about it. In reply, he wrote, "As for the names of the type faces—you've got me there! I was born too late to know much about the type used in the days before the line casters. . . I believe we have twenty cases of it, and some of the cases have two or more fonts. Most of the fonts are small."

Flourish-style type faces, which grew luxuriantly in the middle decades of the nineteenth century, were rescued literally from beneath layers Marvelous

Sports

Section of horseless carriages of the new science of curing year any manual treatment.

Sports

TUBOCK'S

TRADING POST

Splendid Arrival

Are You Tired of Buffalo Meat?

Splendid Arrival

ATTENTION

Chas. Lazenby

Economics. New

Announces that the Splendid Arrival

ATTENTION

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ATTENTION

Chas. Lazenby

La now receiving and splendid spl

of dust that had been undisturbed for half a century and used to create the centennial issue. The type measures, of course, did not follow those used today and gave the *Register's* compositors plenty of headaches in setting the special edition. Some of the type was 26½ points, some 31½.

Advertisers fell into the spirit of the revival with great gusto, reports the publisher. After the initial "push," provided by writing the first couple of advertisements for some of them, he says that "the advertisers came into the office to reserve space, or brought down 'funny copy.'" That's worth pasting in any publisher's hat when the silver, golden, or centennial anniversary of his town or community is celebrated. There's no reason why the antiquity motif cannot be used in direct mail too!

Here's What They Said About the Cover Sketches

In this round-up of opinions, artists, layout experts, printers in every section of the country, and a foreign friend in Brussels contributed

• Well, folks, when we asked for it last summer we got it! When we invited discussion on the comparative merits of the July cover of The Inland Printer and the original sketch, we had little idea of the intense interest that would be created. The request for comments brought excellent criticisms and observations from many of our friends.

Thank you all! While we cannot quote from all the answers, and none in their entirety, every letter sent in helped make this report possible. If you were one of those who answered, you contributed to what is reported in this symposium. The next time we have a similar discussion, we sincerely trust you will be with us.

First, let's take a look at the total vote-the poll of professional opinion, expressed in the Gallup manner. Of all the votes cast, more than 85 per cent expressed decided preference for the revised, or final, version. Of the remaining group, some had good things to say about the first sketch while feeling that the second was the better, on the whole. One had a compromise candidate, made from elements of the two miniatures reproduced on page 67 of the July issue. Two liked the original sketch better-one a foreign friend who wrote from Brussels, Belgium, and whose signature, unfortunately, we cannot decipher.

Getting down to specific points of layout balance, submitted by the volunteer board of judges—layout men, artists, and those who modestly call themselves just "laymen"—in support of the final design, let's read what Oliver Johnson, Junior, of Kankakee, Illinois, has to say, summarizing in terse form the views of a number of others. He writes,

"In the original layout, I believe the center of interest is in the upper left-hand corner rather than in the lower right. This is wrong, for the bell is heavier than the two lines THE INLAND PRINTER and the clapper of the bell is swinging to the left, which takes the eye away from the word INLAND.

"Your revised design is better, because the bell size was reduced. The clapper, placed in the center, is in a vertical line with the two words IN-LAND PRINTER. Since THE is unimportant, it was good layout principle to change the bell to center. I also think that changing the bell's support was good, for there was a tendency for the eye to rove away from the center of interest. In making the hanger simpler and more or less a repeat of the block below, it became a part of the whole design, consistent in good composition."

From a teacher, H. F. Biddle, professor of advertising at Rollins College, comes this analysis: pears is visually really outside the picture (as it should be). The red panel with serrated edge inclines to carry the eye to the right into the white margin. However, this tendency is interrupted by the reverse swing of the bell. It neutralizes the rightward tendency and keeps you within the picture, helped by the bell clapper which points neither left nor right but down to the portion to be read."

J. Ford Flagg, New Brunswick, New Jersey, deals with the two designs in terms of dynamics. He exclaims: "Shades of Ike Newton! How did that bell clapper get in that position in the first drawing? It appears to me that the 'motion' in the design, with the tilt of the bell fur-



These are the two July cover sketches whose merits are discussed by the volunteer jurors

"The first layout fails to follow accepted rules of gaze motion in several ways. Its whole tendency is to pull the eye out of the picture and toward the left as it travels from dark to light. Red registering as black on the eye, it spots the red rectangle in which INLAND appears, to the blue panel on the left, and then to the outside white margin. Leftward motion is further promoted by the serrated left edge of blue panel. In short, all eye motion is toward the left and out of the picture while the eye should stay within the layout.

In the accepted drawing, the tendency of the panels is to the right because the panel in which THE apnishing the driving power, is to the left and front (toward the observer). That would seem to indicate that the rest of the design should also be to the left. Or, leaving the color band and lettering to the right, as on the original layout, the swing of the bell should have been right also. I think this would have given essentially the same result as moving the color band and lettering to the left, as was eventually done.

"In the final drawing, the bell clapper surrendered to gravity and dropped back where it belonged."

With a bow to Dan Smith, the artist-originator of the July design, whose covers he says he has long admired; Ben Wiley, typographer and layout expert, Springfield, Illinois, writes: "I liked the revised design better because in that one the bell... has been moved to the right, which seems to counterbalance the words beneath it."

Mr. Wiley points out an exception to a rule in typographic and art design shown here, in that, instead of the focal point being in the upper left-hand corner of the page, in this instance it appears to better advantage when located to the right of center.

It is a fact that professional layout men, even as do laymen, get quite different reactions, often, from a given layout. This is shown in a comment from Warren Kinggard, layout man for the W. H. Wilton Company, Chicago, Speaking of the original drawing, he says he gets the feeling that the bell is weighing down the word THE of the title and seems to be forcing it to jump as if off the end of a springboard. Like a good many others, this layout man noted that the clapper of the bell seemed to be defying the law of gravity in the original sketch.

The question of which margin of the page was best for the bleed of the color band came in for considerable discussion. The majority opinion is that bleeding the color band on the right, as in the original drawing, leads the reader into the magazine itself, and in that way accomplishes a practical purpose. But is this as important in a magazine as it is, for example, in an advertising booklet?

From the point of layout balance, however, there seems to be no decided preference for one or the other. Richard Templeton, Junior, of Buffalo, New York, says on this point, "I, personally, do not like to see a cover design that appears to be hanging on the trimmed edge of the cover and not secured to the binding edge. That is one of the reasons I much prefer the second design."

LeRoy Barfuss, of the Ronalds Company, Montreal, feels that the first design has better movement in that the eye goes from the left corner of the page, then down to center, and from center over to the right and down again. Then, at that point, the bleed on the right conveys to the reader that "it is the opening side," Mr. Barfuss states, voicing a minority opinion for the left-hand bleed of the color band.

Also preferring the first layout is the director of Etablissement Plantin, of Brussels, Belgium, who writes: "Regarding the layouts for your July, 1939, cover design: We gladly comply with your desire. We like both very much; however, we prefer the first layout. It is more vivid, less condensed, it is sparkling, and in full swing. The balance of the revised layout is by far not so good. It is not so alive either."

Harvey Winfield Smith, Oklahoma City, Oklahoma, is elected to close this symposium and give a final summary of the majority's general points of view. Some expressed in sketches (which we would like to have been able to reproduce) what Mr. Smith says in words.

"Balance is improved in the second design," Mr. Smith writes, "by decreasing the size of the bell and grouping the illustration and the main words of the title more nearly in the center of the page. The slight offset to the right is necessary to counterbalance the tint block which bleeds to the left margin. In the original sketch, it seemed to me the whole design wants to pivot downward from the upper left corner, and we have no such feeling in the final sketch.

"The use of the simple beam as a bell hanger reduces the detail of the sketch. Here again the artist is correct in showing that the bell assembly must have two bearings to swing on, but in a design such as this, the bell is purely symbolical. Elimination of superfluous detail in the bell, together with the decrease in its relative size, enhances the power of the title, which is the element that should predominate."

We are grateful for the clarification of our hunches about several points in the two layouts which have come from these comments. We hope that many readers of THE INLAND PRINTER have been similarly helped.

Types "Speak" in Their Own Languages

Translated below in our English diction is an Argentine printer's keen description of the type faces' missions

Some are very powerful—they are masculine Others are fine, delicate—feminine in tone Some cry out strongly—they call out loudly

Cada uno tiene sus características:

Algumos son muy potentes; — maseulinos oltos son elegantes, delicados; — femeninos Algumos gritan fuertes; — llaman a voces hay citros que hablan muy susvemente; — cast en secreto

Los hay también muy susvemente; — cast en secreto

Los hay también muy serios, graves, respetables

Af. cafe tipo, aegin sans un cancteritios, bure usa muide definida que cure principa. La morte que entre la migratio de la migratio que entre la migratio que entre la migratio que entre la migratio que entre la migratio de la migratio que entre la migratio de la migratio de la migratio de la migratio que entre la migratio de la migratio del la migratio de la migra

While others speak softly—almost secretly There are some also very serious, important, respectable (says the display copy).

> Thus, each type, according to its characteristics, has a definite mission to fulfill. A type destined, for example, to be used in a catalog of machinery would be inappropriate for a prospectus announcing exquisite perfumes. It is required of the printer that he use appropriate types, and not those which suit him best. His printed matter will give the greatest result if the typography, by its characteristics, influences the true interpretation of its message. A complete and modern typography, an intimate knowledge of the "language" of the many different types, and an extensive experience in the preparation and execution of printed matter, enable Luis L. Gotelli to say: "Create printing which will create sales."

> (Editor's Note: The clever illustration, made with type rules, the layout, and copy may well be adapted by printers above the equator to create similar institutional advertisements for their services.)

PRINTERS NEED MORE SELF-ADVERTISING

While the average advertiser appropriates about 5 per cent of total sales volume for

advertising, printers spend only a fraction of 1 per cent. • By JOHN M. TRYTTEN

They should be, torn between smiles of amusement and shudders of pain when viewing the efforts of the average printer to advertise himself to his public. Printers have a propensity for getting up a nifty little mailing piece when the thought strikes them and settling back in their swivel chairs with the comforting feeling experienced by the "hardy perennial" making his annual Easter pilgrimage to church.

"Pretty classy," he mutters to himself, prepared to defend his advertising to the last ditch. So we must back up our rather dogmatic opening statement with, in addition to considerable courage, a reasonable amount of evidence. We, therefore, ask: What is so pitiful about the advertising of printers?

The first answer is: There is so little of it. This is borne out by the United Typothetae's book on management ratios, which informs us that only sixty-eight one-hundredths of one per cent of the average printer's yearly receipts are allotted to advertising-just think of it! not even one cent out of a dollar goes forth to advertise the basic medium of all other advertising, printing! Other industries, such as clothing and automobiles, spend from 3 to 11 per cent upon advertising, with the average coming pretty close to 5 per cent. This may be a tribute to the American printer's frugality, but no compliment to his far-sightedness.

Far-sightedness-that's the key to the first half of this problem! The greatest single defect to be found in printers' advertising is the lack of far-sightedness, of planning and organization. Gather together your advertising for the year just ended and examine it carefully. Is each piece of advertising a logical link in the whole chain? If it is, you are one in a million; more often each piece of advertising has been gotten up without regard for those preceding it and without thought for those to follow. Do your advertising pieces, considered separately and collectively, point like an arrow to the goal you

have set for your business by encouraging the kind of sales and the kind of customers upon which you expect to build your success? More often than not the answer is "No."

Towards the end, then, of every fiscal year, those responsible for the firm's destinies should get together and "rough out," so to speak, the advertising program for the coming year. To do this, many details must be considered. Foremost in the minds of most printers is "How much will it cost?" and accordingly a budget must be provided. But before this is done, the printer must decide just what he expects to accomplish during the coming year or years. He must decide into what branch of printing he wishes to concentrate his efforts. He must define his prospective customers accordingly and determine through what advertising medium they can most effectively be reached. He must decide how intensively he must carry on his campaign. He is then ready to set up his budget -a budget that will be adequate to the demands of all the foregoing decisions and requirements, and at the same time conservative of money.

Once this preliminary planning has been done, the next step is actual execution. It is, of course, only proper that those responsible for the firm's progress should have their share in the decisions of policy and aim which comprise this preliminary work. But once this planning is over with, let the board of directors beware-too many cooks have spoiled the advertising broth! The firm should designate one individual as sole administrator of the advertising campaignan individual who has demonstrated the ability to carry into effect the policies and decisions originally laid out in the preliminary survey. When this individual has been appointed, let him be a veritable autocrat with

How We Help Do It

See page 41 of this issue for the practical way in which THE INLAND PRINTER helps many printers maintain uninterrupted monthly mailings. regard to the duties entrusted to him
—Lord only knows how many excellent advertising programs have been
wrecked by virtue of some official of
the firm exercising a personal whim
which overtook him.

After the advertising is under way, let nothing interfere with the proper and regular execution of the campaign. If the campaign consists of a monthly mailing or house-organ, nothing should be permitted to interrupt the schedule of mailing. There is a strong temptation to do this when seemingly more important "outside" jobs are pressing. But this advertising is more important than almost any one individual job and should receive the attention due it. The best way of accomplishing this is to enter the monthly mailing pieces as regular jobs, job ticket and all; run them through as any other piece of work; and charge them at cost to the advertising account. (Incidentally, this is an excellent way of keeping track of advertising costs.)

Life in America has been made more difficult and complicated in the faith of the people in Common Sense as a guide to success, an idea that should have been scotched long ago. One must have a foundation of facts upon which to exercise his common sense, this common sense has to be a reasoning ability trained to function properly. This is as true in advertising as in any other field of endeavor, and yet the amount of misinformation left lying around loose by common-sense practices in advertising is astonishing. I know people who assume that because they will read an article of dreary nature and interminable length, all others will do the same, and who then proceed to prepare copy accordingly. The number of people who hold that copy is a necessary evil and should be as short as possible is even greater.

It would be impossible for one to write in these columns an encyclopedia of advertising knowledge, first, because of the tremendous space it would take, and second, because there is yet much to be learned about advertising, which is as yet governed

mostly by rule-of-thumb methods. But there are a few general principles which may be stated briefly for the benefit of printers, who as a group have managed to violate most of them right and left.

The first principle disregarded by even the best of printers is that advertising should be written from the customer's viewpoint, not from that of the advertiser. To write from the advertiser's viewpoint is a tendency which most advertising writers have to resist; in fact, one national advertising agency declared that any of its writers preparing what was considered in advertising circles the best ad of the year would be summarily demoted, inasmuch as such praise would be a sure sign that the advertisement was not written to the customer but to the advertiser.

Printers are perhaps the worst violators of this rule. We printers are in love with our type faces, and we look upon our linotypes and presses as being almost human, and we assume that our customers will share our competitor's interest in our new twocolor automatic. This attitude is evidenced by the reams of advertising pieces sent out describing in fond and glowing terms our latest acquisitions in production equipment and types. Now, as a matter of fact, 99 per cent of the buyers of printing don't give a damn how many presses we have, or how fast they are, or whether we have Baloney Bold or any other type faces, most of which they can't tell one from another.

The printing buyer is interested in three things: he wants a certain printed product, first, which will perform as perfectly as possible the function for which it was made; second, delivered as soon as possible (unfortunately); and third, priced just a little bit cheaper than we can afford to give it to him. One or the other of these requirements, usually the first or last, takes precedence over the others in the case of individual customers and the success of any printer's advertising depends on how accurately he can gage the needs of his particular clientele and prepare his advertising accordingly.

Thus a new two-color automatic furnishes the opportunity of showing the customer just how an additional color can increase the drawing power of his advertising. Thus the printer must make vivid to the customer how one type face can make

Six Points for Hiring the

AS TOLD BY A BUSY SOUTHERN

 My experience is typical of most printers or printing plant owners. I grew up in the shop and somehow acquired the ownership and worries while some of the other boys continued on the job, drew their weekly pay checks, and proceeded to enjoy life. Also typical of the average medium-size plant owner, I have long realized that my organization is short on men who are real salesmen; but at that, I have worked hard to improve this situation. My

1: Experience

a) I prefer to hire a man who has never had printing sales experience. The average printing salesman comes to a new job with very definite ideas of his own which seldom fit into the shop practices or the sales policies of the organization. This rule can't be right at all times. In most instances, however, men who have never sold printing before have been the more profitable salesmen for my business.

b) Sales experience in fields other than printing has proved helpful. Young men who have had only doorto-door magazine crew experience while in school, worked behind a soda fountain, or sold insurance, on the side, during school years, have been my best material for developing printing salesmen.

c) I want a man who sells printing for me to have a little shop experience, either before I hire him or after. My top salesman is a boy who took a printing course in high school and worked on a college paper during his two years at college. In other cases, I find it profitable to put the apprentice-salesman into the shop to learn something about type faces, papers, and general makeup, layout, etcetera, so he can talk with average intelligence when contacting buyers of printing. An investment must be made in any salesman before he begins to produce. I make it by having them do at least sixty days of shop work, often including making deliveries and other menial jobs.

2: Background

a) Give me a boy from the farm or one with a small town or farm background as my raw material for making a printing salesman. Of course, all printers do not have an opportunity to hire farm boys or men who grew up on farms. But my experience has been that farm boys are accustomed to working hard. Their early contacts with nature seem to do things to them that stimulate their imagination, soften their human understanding, and increase appreciation. Take a boy from the farm; put him through school; and all he wants is a chance to prove his worth. He doesn't expect to start at the top, which is too often the case with sales applicants.

b) One thing I have learned from sad experience is that it seldom pays to hire a salesman who is recommended by a customer. Usually, this customer is merely trying to shift some personal responsibility. He may be only trying to pay off an obligation to the applicant's family. Another thing, while a good family name and reputation are valuable, family names alone never make sales. The young salesman who leans on his family's reputation is the one who is always looking for the big sales to fall in his lap.

3: Imagination

a) Imagination is a desirable characteristic in the printing salesman; but the applicant who lets his imagination run wild is a dangerous man

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sales staff is better than average in my market. That is not mere luck. It's simply because I have given more thought to trying to hire the right men in the first place; and then I try to train these men after hiring them.

There may be a lot of sales psychology and a lot of theory that I do not understand; but from the hard way, that of experience, I have found these points to be the big factors in selecting and training men for printing sales.

to represent the firm. I have found that the man who is wild in his ideas is also wild with his promises, careless in his personal finances, and prone to do things that will injure the reputation of his firm.

b) On the other hand, imagination that leans toward creative ability is the spark that indicates a real salesman in the making. The salesman who can see new uses for printing, new outlets for various forms of printing, etcetera, is the man who brings in non-competitive printing. It takes a salesman with creative ability and a reasonable degree of imagination to visualize such needs for prospective buyers.

4: Education

a) There are plenty of good printing salesmen who never saw the inside of a college; but during my years of printing plant ownership I have found the men with a year or two of college following high-school graduation will outstrip the fellow salesman who has not gone so far in his academic education.

b) Equally important to the educational background of the sales applicant is: What does this man have in mind for further study and training. The salesman who has a definite idea in mind of special courses, or extra training of some kind to improve his knowledge of printing, salesmanship, etcetera, is the man who will stick to his job and prove profitable to his employer and to himself.

5: Personality

a) A pleasing personality is essential to the success of any salesman. Especially is this true of the printing salesman. Agreed that there is artistic ability and good craftsmanship in good printing; but the average printing salesman is usually up against competition that can turn out equal quality, match prices, and give just as prompt service. Thus, the man who sells the most is frequently the man with the best personality, as is common knowledge.

6: Dependability

a) Dependability, from various standpoints, is a big factor in considering the applicant for a printing sales job. When the applicant has been steady in his progress through school, employed on his last job a reasonable length of time, and considers printing as a promotion for his ability, then he is the right kind of raw material for a salesman.

b) And after the man is on the job, dependability is again a chief factor. When printing buyers learn that they can depend upon a certain salesman to help them design their forms, give advertising suggestions, outline booklets, help plan their catalogs, create printing pieces that will sell the buyer's product or service—then this printing salesman has gained his spurs and is an honor to the printing sales profession. He has left the ranks of order-takers and become a seller of service.

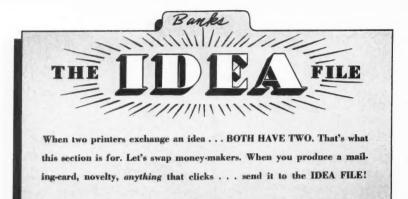
a folder repellent and a waste of money, while another can make it appealing and attractive and altogether a profitable investment. I do not intend to discourage the announcement of the addition of new equipment—I suggest that the printer must go one step further and make such occasions bring in dividends.

Another bone of contention among advertisers is in connection with the length of copy-and its accompaniment, white space. There is no question that long and dully written copy is worse than useless; and so is short and abbreviated copy which hasn't room enough to get across the advertising message. It must be borne in mind that when a person is about to part with hard-earned dollars he will go to some trouble to see that he gets the most for his money. Therefore, copy should be written on the principle that every question the customer might raise about the article should be answered concisely. accurately, and adequately. The kind of customer you want to encourage will read the advertising copy just so long as it promises to repay him for his attention, no matter how long it may be.

And, likewise, white space has no intrinsic value. White space is used to increase readability and to attract attention by setting off the advertisement from competing distractions. Just enough white space should be used to accomplish these ends, and no more.

And in the last analysis, it must be remembered that advertising by itself never sold anything. All that advertising does, all that it can do, is to arouse in the mind of the customer the desire for the product advertised, to associate this desire with the name of the advertising firm, and impel the customer to take some actions towards satisfying this desire. When advertising has done this it has been successful, and its task is done.

The burden is now shifted onto the shoulders of the sales department, whose duty it is to take advantage of the predisposition created in the customer by the advertising and to clinch the order. It is, therefore, of prime importance that advertising and sales campaigns, when kept separate at all, should be timed to supplement each other, for good advertising with bad selling is useless, and good selling with bad advertising is impossible.



A Neat "Thank You"

A transparent window envelope in which an invoice or letter is sent to a customer becomes a neat medium of good will through a device used by the Sabin Robbins Paper Company, of Cincinnati, Ohio. Printed on the inside of the envelope, so that it is visible through the window when the contents of the envelope are removed, is this copy:

"Thank You! Your business is appreciated! When you think of paper, think of us—SABIN ROBBINS PAPER CO.

The copy is printed in black against a red tint background so that it is easily seen through the window of the envelope. The block in which the copy appears is 1½ by 3 inches and the envelope window is also 1½ inches wide so that the panel fills the depth of the transparent panel. However, as it is only 5 inches long, there is about three-fourths of an inch of white space on each end of the panel.

While adapting this idea to a customer "as is" would mean printing the stock before making up the envelopes; the same effect would be gained from an insert placed in position behind the window. Adhesive on the insert for attaching it to the back of the envelope would insure its remaining in the right position.

Humanized Statement

In line with the current trend of more humanized statements to stockholders from corporations and unbending by staid investment houses in their mailing pieces to customers, comes the statement of condition by Riverview State Bank, of Kansas City, Missouri, which Idea File reproduces this month.

While the triple-fold, 61/4 by 12-inch piece, is a long way from the

informal; the idea of combining the bank's end-of-the-year statement with a New Year's Greeting to the customer is certainly a novelty. The thought of the friendly message combined with the quarterly, semi-annual, or yearly statement of resources and liabilities is one that has sales possibilities for any printer located in a town where there is a bank, a savings and loan association, or similar institutions entrusted with the public's funds. And that includes practically all towns over 5,000.

The outside page carrying the copy "Statement of Condition" is about an inch narrower than the last fold. To the left and an inch from the top of the latter is a circular picture of the bank outlined in green and die-cut half-way around the circle on the right. Thus, the outside edge of the first fold can be tucked

under the flap formed by die-cut semi-circle.

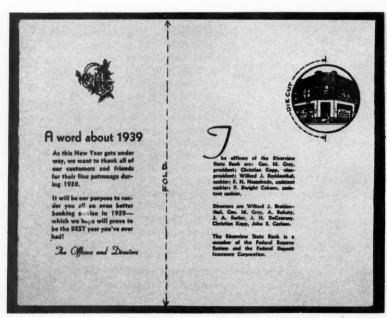
The New Year's message, inside the first fold, reads, "As this New Year gets under way, we want to thank all of our customers and friends for their fine patronage. It will be our purpose to render you all an even better banking service next year which we hope will prove the BEST year you've ever had!"

This copy is ornamented with an appropriate seasonal cut of bells and holly. The names of the officers and directors are on the last fold. Statements of resources and liabilities are on the 6½- by 8¾-inch portion of the inside spread, left.—H. N. C.

P. A. Greets Them

When a purchasing agent sends the salesmen who call on him New Year's Greetings—that's news. The very novelty of the idea is sure to get the company for whom the purchasing agent works a generous volume of good-will publicity—and so will the purchasing agent himself. Lawson Printers, of Battle Creek, Michigan, tells of one who did.

D. E. Leach, purchasing agent for the Clark Equipment Company, Battle Creek, Michigan, sent a New Year's Greeting of that kind at the end of 1939. Frankly, it's the first of its type we have ever seen. Hence, we feel the idea of such a mailing piece is one a lot of printers can go out and sell now.



Bank's statement was inside fold-left portion tucked under the die-cut slit indicated

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We reported in Idea File, a few months ago a salesman's policy of sending a folder to his customers notifying them that he was going on his vacation. When this year's vacation season approaches, the idea could be put in reverse with the purchasing agent of one of the larger manufacturers in your area, wishing the salesmen who call on him pleasant vacations. That's just one way the idea can be adapted.

Now as to the message itself. It is a $5\frac{1}{2}$ by 8 inch, French-folder on white stock printed in blue. The copy on the cover reads, "Across the Miles." The copy was centered on the page, each word on a separate line. Copy inside is:

"I would enjoy shaking your hand—compensate you for all the weary hours and miles you used in the past year to tell us how you could help us improve our product.

"The least we can do is to say 'Thank You.'

"If you have had to lose a few hours waiting to see me, I am sorry, but with the everyday rush of business I know you understand.

"It is our hope here at Clarks that you enjoy our association as we do yours.

"May the future for you be bright and may good health be with you always."

Signature follows, as shown in the reproduction of the piece. A similar



Here's how the Leach greeting was set up

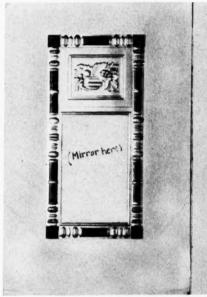
job could be more personal by having the signature cut of the purchasing agent or other executive sending out a mailing piece of this type.

Boon for Doodlers

"Do you doodle?" asks the Doodle Editor of W. F. Buth & Company, St. Paul, Minnesota.

As clever a stunt as we have ever seen is this capitalizing on the prevalent habit of scribbling meaningless marks or weird drawings on on the reply card) duly receive the doodle pad.

The pad consists of about sixty 3% by 5-inch sheets whose only copy is the name of the doodler imprinted at the bottom—a neat and subtle compliment. The back of the pad is a black Scotch blotter. It is called Scotch because it doesn't



MAY THE NEW YEAR SHINE WITH ALL THE BRILLIANCE OF THIS COLONIAL MIRROR. MAY HISTORY LOOK BACK UPON IT AS THE YEAR OF THE CORNUCOPIA - SYMBOL OF PEACE AND PROSPERITY. AND TO YOU PERSONALLY MAY IT REFLECT FULLPIL-MENT OF YOUR PONDEST HOPE, SUCH IS THE SINCERE WISH OF E. P. ARCHIBALD WHO SENDS THIS TOKEN OF FRIENDSHIP FROM FOUR-TEEN ASHBURTON PLACE, BOSTON, MASSACHUSETTS JANUARY 1940

Cover and copy of a unique New Year's piece. Mirror idea can be used for advertising, too

scratch pads, table cloths, or margins of newspapers. We discovered it when these words: "ARE YOU A DOODLER?" in flaming red, 96-point letters on a No. 10 envelope aroused our curiosity and we opened it to find a special pad for our doodles.

The letter with the pad slyly admits, however, that the doodler's memo and office messages will get preferred attention because of the cherry-red paper on which the sheets are printed.

Just the same, even if it hadn't occurred to us that we could use the handy, tear-off sheets for purposes other than doodling, we couldn't have resisted the invitation in the announcement letter. After asking "Do you do like most doodlers do—doodle all over everything?" the letter comes at you with this come-on:

"Then next time you're due to do a doodle, do a doodler's duty—do your doodles on the doodler's doodle pad—which we do want to send to you duty free!"

Well, the doodlers accepting this generous offer (Buth's report that out of 1,000 asked 840 said "send it" show ink and so, presumably, can be used until it falls to pieces. The blotter carries the Buth company's advertisement.

The top sheet of the pad is the first issue of Doodlebug, which humorously explains the idea in an editorial signed by Dipsy Doodle and defines a dozen different places where doodling is done by its devotees. Imprinted "Doodle Pads" are a good novelty departure from memo pads for printers to supply to their customers.

Mirror Shows Them

E. P. Archibald, of Boston, Massachusetts, didn't just print a picture of a colonial mirror on the cover of his New Year's Greeting which began, "May the New Year Shine With all the Brilliance of this Colonial Mirror." In the embossed gold and black frame, 2½ by 5 inches, on the 4¾ by 7½-inch cover, was mounted an actual piece of silvered glass . . . a miniature mirror that actually functions as one.

That same idea of a small section of reflecting surface, polished metal or a glass mirror, can be used on an advertising piece. We have seen it on sales letters; it can be used on cards and folders. We recall one advertiser in particular who used it with marked effectiveness. It was a reminder-folder to old customers.

Over the mirror was the caption: "This gentleman owes himself a visit to our store." Under the mirror, which reflected the customer's own image, the sentence continued, "where our anniversary sale is in progress." Inside the folder were listed typical values in men's wear which the sale featured.

Certainly, an advertising piece becomes highly personalized when the person getting it literally sees himself on the cover through the magic of a mirror. The whole thing is subtly flattering and produces a favorable reaction for the store, manufacturer, or service organization using it.

Surprise Package

One of the cleverest publication promotion pieces of last year's Christmas season was one used by the Ladies' Home Journal. We are reporting it here now because its basic thought is rich in possibilities for any other season.

The piece that came to advertising prospects for the Ladies' Home Journal is a typical Christmas gift necktie box, 4 by 13 inches, half an inch deep. Red paper on which were holly sprays covered the box. When opened, it revealed the outline of a necktie, in white, on a card that filled the box. A white polka dot pattern on a blue ground formed a decorative border around the necktie outline.

The card on which the panel and border were printed lay on a piece of corrugated board to lift it to nearly flush with the top of the box. The sales talk was in verse. It could just as well be prose for another advertiser or another purpose. The last stanza read, "Instinctively, they both will buy the things they like and need; and there you have the reason why so many women read . . . Ladies' Home Journal.

How to adapt it? Well, surprise is the essence of the whole idea. In cutting the cloth of this piece to fit another purpose, the container could be that used for some entirely different piece of merchandise-a handkerchief folder, for example, or a glove envelope, could be used to tie

Package that looked like a neck-

tie box held promotional poetry!

in with a selling story built around the importance of the right automobile accessories for summer touring.

The unexpected ending in an advertising piece—a package that looks like it contains one thing and is found to hold something entirely different, an announcement, or an advertisement-is the trick here.

Courtesy Card

During the holidays the National Hotel Management Company, whose headquarters are in New York City, sent out a season's greeting letter with a courtesy card attached in a novel fashion. It could be borrowed for any number of similar special privilege cards, in different lines of business, for passes, complimentary tickets, and similar and much welcomed items.

Let's look at the copy in the letter first, noting as it is read how it could be altered to apply to a chain of parking lots, for example, a service station group, or any organization with multiple sales units. Here's how the institutional copy goes:

". . . with the season's greetings "Mr. Johns.

"With this card goes my personal appreciation and the hearty thanks of Mr. Max Schulman, Manager, and the entire staff of The Hotel Netherland Plaza for your past patronage.

"Please be assured that we wish to serve you sincerely and satisfactorily at all N.H.M. Hotels; this card is designed to help you accomplish this aim.

"For example, by presenting this card in any of our restaurants, we shall be only too happy to charge your luncheon or dinner checks to your account.

"During 1940, we hope that we may have the privilege of having you with us often. And may the New Year bring to you and yours happiness-health and prosperity."

The letter carries the facsimile signature of Ralph Hitz, president of the National Hotel Management Company. Now think of an organization in your city that sends out or could issue a courtesy card or a related piece of printing. Read the letter again and substitute the right words to fit that company.

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This is how the card was attached; in the upper right-hand corner of the letter was a cartoon figure of Santa Claus (it could just as well be any figure—even an executive of the company), in red, white, and black. Stapled to the hand of the figure is a piece of metallic gold cord, twelve inches long. One end of it is tied around the middle of the card.

The card is a print job, measuring 21/8 by 35/8 inches. The copy on the card reads: "Netherland Plaza is pleased to issue this National Hotel Management Company Credit card to (name and address of the person to whom the card is issued). At the bottom is number of the card. On the reverse is a statement of policy, in connection with the cards, again with the facsimile signature of the manager and credit manager.

While the letter, in this case, was processed and the card printed, there is no reason why this idea couldn't be worked out for another line of business.

The Pressroom

BY EUGENE ST. JOHN

Questions relating to pressroom problems are solicited

and will be answered by mail if an addressed and stamped envelope is enclosed

Envelope Problem

You will find herewith a sample of envelope printed on the entire back, over the cross-back seam, and you will specially note that there is no space at all for the grippers to strip it from the form on a platen or take it to the form on a cylinder press. In ten years, we never had a problem of this kind.

The halftone was printed on a flat sheet, died out. In order to do this, and get the effect shown, the halftone was divided into sections to fit in register the sections of the diedout sheet, so that when it had been folded the halftone apparently had been printed intact on the made-up envelope.

Pressroom Detergents

Recently we have been confronted with the pressroom problem of getting gasoline which is not too highly explosive and yet is quickly effective and thorough. We are using a gasoline very slow to evaporate and we lose several sheets after washing the form.

There are a number of good detergents for sale by printers' suppliers. If you wish to try something effective, swift, and non-explosive, you may combine carbon tetrachloride with high-test (non-ethyl) gasoline, alcohol, benzol, or naphtha. All these mixtures are in use and very effective. Many printers use high-test gasoline alone but there is a risk with this which can be minimized, to some extent, by means of safety cans and necessary precautions about proximity to flame.

Paper Unsatisfactory

We are enclosing a printed and an unprinted sample of a "sheen" sheet of paper on which we are to print the half-tone cut you see printed on one of the sheets. In trying to print this job we have used a chalk overlay, different kinds and quantities of packing, and various kinds of ink including a special silk-paper halftone ink. In short, we have tried everything that we thought might help to eliminate the heavy lines, the lines of heavy inking running with

the figure in the paper. It was suggested that we try printing a solid tint block, same size as cut, using an opaque white ink as a foundation or base and then print the cut over this. If this suggestion is of value, just what ink would you recommend?

The suggestion would be of value if the problem were to hide a color in the paper but in this case the problem is to print on two planes in a sheet of paper. This paper is not adapted to printing with halftones and, if possible, some smooth paper should be substituted. You may relieve the excessive pressure on the edges of the plate with a cut-out. You may use a piece of offset blanket in the packing or a sheet of thin rubber. Perhaps smashing the paper with a hot plate would yield a better printing surface but all this is makeshift. The plate could be printed on a smooth paper with a lustrous finish and stippled or roughed after the ink is dry.

A Humidity Correction

 An item on the "Brevities" page in the November, 1939, issue of THE INLAND PRINTER erroneously stated that a report of the Printing and Allied Trades Research Association, of England, had said that inks tended to dry faster in high humidities, contrary to general belief. We are grateful for a letter from Dr. G. L. Riddell, director of research for the association, setting us right on all the facts. He writes. "Actually, we have found that so far as oxidation drying is concerned, that is, drying on non-absorbent surfaces, humidity has little effect. What effect humidity has on drying inks printed on paper we are not yet quite sure, but there is some evidence which suggests that high humidities may slow down the rate of drying."

Edges on Highlights

Here is a year book whose halftones, especially on pages marked, have ragged edges. We did not always secure a clear, sharp print. The pages were printed eight at a time on a medium-size cylinder press equipped with an ink agitator, extension delivery, and a gas sheet heater. We also use a non-offset spray gun. At the time of printing, we felt that much of the fault was due to poor plates. The plate salesman said the printing was at fault and that we had flooded the form with ink. We had to stop the press frequently in a run of five hundred to wash the plates. This may have been due to poorly etched plates, use of too much spray, or other causes. Because of the poor results, we lost the contract for two years. We are now being considered for the 1940 book and must know the source of our difficulty to avoid future difficulties.

You may note that the heavy edges show only on outside edges of the groups of closely juxtaposed pictures. Where the edges of plates are close they do not print heavy and ragged. Your corrective is to relieve the pressure on the outside edges with a bevel outward to the edge. The edge itself is cut out of the sheet on which the overlays are hung. While too much ink was not carried, it is not clean; that is, it contains bits of skinned ink and dirt. In order to run longer without washing the form, watch for dirt on top of paper in the container, on the table of the paper cutter, on the feedboard, cross rods, and brush of the press. Look for it in the ink can, fountain, inking system of the press, and in the air of the pressroom. In up-to-date pressrooms attention is paid to every detail which might cause dirt to settle in the form and bring loss of running time due to stops for washing the form. In some shops, vacuum sheet cleaners on the press remove a surprising quantity of dirt and dust from the sheets on the feeding cycle and vacuum is used to clean the press at regular intervals, say every

eight hours. When you have decided on the paper to be used, submit a sample to the inkmaker and get a suitable halftone ink. While many consider that one halftone ink will answer for use on all coated papers, this opinion is not entirely correct. Due to the difference in papers, it is better to suit the ink to the paper. It pays also to use a strongly toned good grade of halftone ink. Then it is not necessary to carry so much ink that the print looks mottled. The job has a sharp, clean appearance that is lacking when cheaper ink is used.

Stereotype Shells

I am employed on a newspaper and we have had trouble keeping our stereotype "cuts" in place. We have tried different pastes and glues with varied success. About the best was a household cement but it proved to be altogether too costly. The cuts we use are stereotype flat-shell casts mounted on steel base and monotype slugs. Is there a suitable glue?

We are sending you the names of concerns specializing in cut-mounting cements. It has been suggested that the reverse side of the cast shell and the top side of the base should first be scored or grooved. Then both are coated with rubber latex or other cement and, after it has set, the two scored surfaces are pressed together when the cement will hold better. We are also sending the name of concern supplying means of fastening shells securely on bases without using cement or brads.

Seasoning Cold Paper

We have a register job on 100,000 sheets of enamel-coated paper coming through. The stock is flat in crated bundles of three reams each and is well wrapped with a moisture-proof paper. It is stored at present in an out-building that has no heat whatever. I want to know if this stock can be run successfully to register process colors, without any other attention or should we have it in the pressroom a while. Our relative humidity is a little low in winter and our room temperature holds around 75° We have an automatically controlled oil burner, steam heat. We have run a lot of process work and mostly my problem is with stock not at room temperature. We have storage for 100,000 sheets in the pressroom but I will be pressed for time to season this lot because this process section will be run last.

Get the enamel coated paper, in the wraps, into the pressroom as quickly as you can and allow it to remain in the wraps until it attains the room temperature. You will have to determine, from local conditions, how long it must be in the pressroom.

Printing From Stereos

We print a large quantity of stock like sample enclosed on our automatic platen presses. Sometimes this stock is not any too smooth, which causes the printing to be none too good. It would please us if you would guide us as to kind of packing and inks we should use.

The packing may consist of S. and S. C. with oiled manila tympan and pressboard next to the platen for new plates and for worn plates a sheet of news-print may be added beneath the tympan. In makeready, to bring up the solid plates, cut out a sheet of book paper where the type and rules strike. Let the inkmaker supply you with suitable ink.

Spot Carbonizing

We should like to know where the type of carbonization is done as on the enclosed copy. We would like some descriptive literature that would help us in doing it ourselves, if it is possible for us to do it.

Consult your inkmaker about ink for paper that is to be carbonized, as some papers give better results than others, and the ink must be suited to the paper. You will find carbonizing on the press discussed in The Inland Printer, December, 1939, "Pressroom," page 50.

Mottling on Platen Presses

We repeatedly experience difficulty in printing solids on platen machines of various types. The impression shows a mottled appearance, particularly when colored inks are used. The sample herewith has been tried on platen presses of maximum inking capacity but without success. We have tried to overcome the difficulty by addition of varnish to the ink after consultation with members of the printing ink trade but cannot solve the problem.

In this country the leading inkmakers make either special inks for use on platen presses of heavy body or consistency or make similar "combination" platen and cylinder inks which are easily thinned down or softened, if needed, for use on the cylinder machine. Platen presses require inks not only of heavy body but also of high color strength and very well ground; and the body should largely come from the pigment rather than from heavy varnish because mottle is largely caused by transparency of the ink. Little trouble is found with good blacks because carbon black is opaque. The transparent blues, browns, and greens which show mottle so easily do so largely because these transparent dark colors on white paper

allow the reflected white light to show unless the film of ink is homogeneous and the coverage good. Mottle is rarer with yellows and reds because these colors are light and the reflected light from the white paper does not show by contrast as with a darker blue or brown. Some inkmakers add cover white to inks for use on platen presses and even to black as the dense white improves body and coverage at the same time.

Overprint Varnish

Enclosed are samples of post cards we turn out sixteen up on a cylinder press, using a rubber plate and a standard overprint varnish. We think the work is salable except for the varnish job which is causing me some difficulty and I wonder if you can help me over the hump on it. Where the screen is heavy, and the ink traps the varnish, we get a good gloss, but pouring it on as thick as we can, it seems impossible to cover the highlights and the margins of blank paper around the picture. We would like to produce a card glossy over its entire surface. The varnish when wet looks like it would stand right up on the blank margins but when drving it first spots and finally soaks in. We considered cellulose lacquer and got a quotation of forty dollars for one thousand plus freight both ways-too costly. I have no spray gun but would invest in one if

The only one-shot lacquer which will uniformly gloss the print and the blank stock is one of the cellulose type. It may be applied on a coating machine or, thinned down, with spray guns. Another solution of your problem is to print a ground, or priming ink, of the new highgloss type, say a tint in cream or light buff and print the halftones on it in gloss ink. Or the transparent tint may be printed over the halftone print. Possibly your easiest solution is to bleed the edges of the pictures to get rid of the margins. They look better thus. Then the captions, sixteen up, may be printed on the pictures instead of on the margins. The cards would then be salable.

Ceramic Decalcomanias

We would appreciate information as to how ceramic decalcomanias for transfers on pottery are printed. We believe they can be done only by the offset process but are not sure whether with a stone or by a modern offset press. We also would like to know if the paper may be bought ready made.

While formerly the stone press was used, it has been superseded by the offset press. You may obtain paper from dealers in supplies for the offset process and lithography.

Packing for Halftones

We do a great deal of halftone printing and none of it is satisfactory. We use a mechanical cut overlay. Our press foreman uses six or eight sheets of 50-pound E. F. book paper next to the drawsheet. I contend that makes the packing too soft. I have often suggested that he use a harder packing. Our enamel paper is the best grade and so is the halftone ink. Some type is in the forms but it is new or nearly new type. Presses are four-roller cylinder flatbeds. What is the correct packing?

For a form of new halftones, a

For a form of new halftones, a fairly hard packing consists of two or three sheets of manila tympan paper next to the cylinder, over which a sheet of the same manila tympan is reeled. Two more manila tympan sheets—one the drawsheet, the other the base for pasting on overlays—are reeled together on the

other rod. The packing between the bottom drawsheet, on one rod, and the permanent drawsheet, on the other rod, may consist of enough sheets of S. and S. C. to bring the manila on top of the permanent drawsheet even with the cylinder bearers, if a medium thick sheet is to be printed, bringing it about .003 of an inch above the bearers. For convenience, trial sheets for marking out overlays are pulled on sheets of same caliper as the book paper in the packing so that when one of the latter is removed when an overlay sheet is added the packing calipers the same. Manila tympan paper varies in thickness less than pressboard and conforms better to the periphery of the cylinder which is productive of better results.



"In the Days That Wuz"—Invitation to Walk
Cartoon by John T. Nolf, Printer-Artist

Split-second Ink Drying

One of our customers has two problems in connection with high-speed printing. His drying equipment is identical with that used on a popular magazine but he runs into trouble with the uniformity of the ink. He has used competing products but without complete satisfaction. Can you direct me to any other reputable supplier of these quickdrying inks, one who has a laboratory adequately equipped to service highspeed operation? The other question is in regard to the required heating equipment. Can you direct me to a reputable source of drying equipment of the hot air type, as well as the electrical type to dry wet volatile print? This customer is not in position to use steam.

If, as you state, the drying equipment is the same as that of the popular magazine, then it is a gas heating system which has proven most effective. There is some confusion about quick-drying and quick-setting inks. The magazine in question uses quick-drying inks, variously termed Flash-dry, Heat-dry and Vaporin inks, which are entirely different from quick-setting inks. The splitsecond drying inks consist of pigment, solvent, and rosin like rotagravure inks. The colvent is the key item and differs from that used in rotagravure inks. It evaporates very slowly at normal temperatures unlike the rotagravure ink solvents but at very high temperatures it evaporates very fast.

So while hot air and electrical heating systems may answer for quick-setting inks, gas has proved most satisfactory when the ink solvent flashes off, leaving the ink dry—not just set—in a split second. The paper passes beneath a row of baffled gas burners, in a chamber, so rapidly that it is not scorched but the great heat vaporizes the solvents in the ink so that it comes off the press not just set but bone dry.

So far, only the concerns you name have placed heat-dry inks on the market and for the present the printer should work with them. The trouble referred to may not be caused by the inks and collaboration of the printer and the inkmaker may uncover the true cause of the trouble. The printer should be guided by the advice of these inkmakers concerning heating systems for these inks, which are more than a specialty since an entirely new process of ink drying is employed which does not utilize absorption and oxidation but consists of evaporating (true drying) the solvent with great heat.

A Printer's Invoice Guaranteed?

By CHARLES R. ROSENBERG, JUNIOR

 An ALLURING ORDER dangles before the printer's eager eyes. A nice profit that he could use very handily this month or next.

But there's a hitch—several of them, in fact. The customer can't pay cash. That wouldn't be so bad if he were a well rated credit risk, but he has no credit at all; just a young fellow going into business. Another time it might be a small business undertaking a development that simply must be worked out on credit or not at all.

The printer has had his fingers burnt on deals like this before. Still, that order is worth saving. Maybe there's a way.

"Maybe you have a relative or a friend who would guarantee the bill for you," he suggests.

"I hadn't thought of that," the prospective customer replies, mildly surprised. "John G. Dealer is my uncle. I don't know whether he'd do it or not."

John G. Dealer! The biggest automobile man in town, with a topnotch credit and financial rating. The printer knows because he has had a couple of jobs from him.

"Suppose we call him up," he suggests, helpfully.

"Okay. He can't do any more than turn me down," agrees the prospect, none too optimistically.

The printer reaches for the telephone and talks briefly to Dealer. Then the customer gives his uncle a telephone sales talk. Back on the wire again, the printer hears the music he has been waiting for.

"I'll guarantee the bill," says Mr. Dealer. "I'll see that you get your money."

Many printers have learned to their sorrow that such "guarantees" mean little in dollars and cents. The work is done, the job is delivered, and the buyer is still unable to pay when the bill comes due. In the meanwhile a quarrel or at least a "coolness" has developed between the customer and the guarantor. The printer can get no satisfaction from the guarantor, who evades the issue by saying that the buyer is "on his feet" and there's no reason why the buyer should not pay the bill himself. Meantime, the printer continues

to hold the "bad bill" bag. Somehow the buyer never gets "on his feet" sufficiently to pay the printer.

Legally, such guarantees are worthless. A guarantee to pay the obligation of another person or an agreement to become surety for another person's obligation is unenforceable against the person making the promise unless he or she puts the guarantee in writing and signs it. There is such a thing in law as the third party making a direct contract for goods to be delivered or services to be rendered to another person, but the difficulty of proving such a contract as distinguished from a guarantee is most formidable.

Back in the beginning of old English Common Law, Parliament passed an act called the Statute of Frauds, which was intended to prevent frauds arising out of alleged oral promises. This statute provided that certain kinds of contracts could not be enforced unless put into writing. One type of contract required by this statute to be in writing was a promise to make good the debt or default of another-in other words, a contract of guaranty. In various modified forms, the English Statute of Frauds has been adopted by all our states. It is a universal rule that a guarantee is unenforceable unless made in writing and signed by the person assuming the obligation.

Where the guarantor of the printer's bill is a corporation even a written guarantee may not protect the printer. Ordinarily a corporation has not the legal power to become liable as surety for the debt or obligation of anyone else unless the right to act as guarantor is one of its charter powers, or the transaction is one in which the corporation becomes guarantor in order to protect its own interests. So, if a corporation is willing to guarantee the printer's bill, the printer should insist that the president of the corporation, or some other financially responsible person connected with it, give a personal written guarantee. The reason is that it is most unlikely that the corporation's guarantee, even if written and authorized by the board of directors, can be enforced at law against it.

Even a written guarantee may not be as practical an assurance for the printer as he might hope for, because in many jurisdictions the printer would be required to sue and follow out every possible legal action against the customer before he could collect from the guarantor. Usually, this is the case with an ordinary guarantee in most states. In some states where the person underwriting the obligation becomes liable as surety instead of guarantor, he may be collected from without the necessity of the printer's first suing the customer, but even this legal situation varies in different states. If the printer wants a guarantor from whom he can collect without the necessity of pursuing all possible legal remedies against the customer, some such form as the following should suffice:

In consideration of Henry Printer extending credit to John Doe, I hereby guarantee, warrant, and become surety for the payment of all bills and obligations incurred by the said John Doe by reason of the said Henry Printer selling to the said John Doe on credit in reliance upon this contract of guarantee and suretyship and in consideration of the premises I hereby agree that I am to become liable to Henry Printer in accordance with the foregoing regardless of whether or not the said Henry Printer shall avail himself of any legal remedy for the collection of such bills or obligations from the said John Doe.

Signature of Guarantor (L.S.)

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Signature of Guarantor (L.S.)
In order that the guarantor or surety may be held liable on such a written guarantee the printer should notify him in writing that he is accepting the guarantee. Otherwise the guarantor or surety would have no way of knowing whether the printer was going to sell to the customer in reliance upon the guarantee or not. It is only reasonable that the guarantor should be notified that the printer is going to sell in reliance on the guarantee.

It's true that a good order from a poor credit risk may be salvaged through the obtaining of a guarantor or surety for the account. The printer should be alert, however, to make certain that the surety he obtains is one that will unquestionably make his money sure!

Advertising's Cost

Lumping together all the advertising in the country, the total expenditures amount to only 2 per cent of the value of all goods sold. The Department of Commerce estimates that the total cost of distribution is about 28 per cent. Advertising helps keep distribution costs down by creating markets.

Offset Technique

BY JOHN STARK

Questions about offset are welcomed

and will be answered by mail if stamped, addressed envelope comes with letter

Tissue Printing

We must print an occasional job with tissue paper on an older type offset press, and encounter difficulty each time. Could you give us any help?—*Printer*, *Albany*, *New York*.

First, the tissue must be broken at the edges before it will behave while going through the automatic feeder. That makes the paper firmer at the edges and not so likely to curl. It is also advisable to cut the air on the feeder to a minimum. Next, the press must be slowed down considerably and have the combers touch the sheet as lightly as possible. In fact, it is advisable to adopt this practice to all parts of the feeder when working on tissue:

If the sheet carrier is of the revolving roller type it is advisable to have three or four stationary tapes stretched across the carrier rollers instead of the usual endless tapes which revolve with the rollers. Another aid is to have three strips of light paper—about three inches wide—stretched over the feed table, one at each end and one in the middle of the sheet, which is then carried down the feed table, between the stationary tapes and the strips of paper, to the sheet tops.

The bars which drop on the front edge of the sheet on this type of feeder must be raised higher than usual. The fingers which prevent the sheet from passing over the stops must also be set higher than usual, for, if they are not, the side guide will buckle the edge of the paper instead of pushing it over to the desired position.

Do not allow the side guide to push the sheet farther than absolutely necessary because, due to the flimsy nature of this paper, the farther the side guide must push it the more it will bend or buckle the edge.

The operation is that of the feed rolls on feed cams carrying the sheet into the cylinder grippers. Less overfeed on this paper than with ordinary paper because too much will cause it to wrinkle as it goes between the rubber and the impression cylinder is in order.

If these directions are carried out the delivery of the sheets will take care of itself, especially on the chain gripper delivery. However, if the sheets are properly fed into the impression cylinder grippers there is no reason why they should not deliver on any kind of delivery, always provided there is no excessive pressure between the cylinders.

Gold Printing

Is it practical to print a four-color job with gold the second color by offset? We tried it with disastrous results.—Pressman, Milwaukee, Wisconsin.

No, it's not practical to print a gold on the offset press, unless it is printed last. Any color offset job, which includes gold, should be designed to allow the gold to be printed after all the other colors are on the sheet. This is a generally accepted practice.

Significant Comment

• This job was done offset because of our belief that snow scenes and the general color effects at would show up better by the offset method than by letterpress. We have issued two books on by letterpress, both done by high-grade printing concerns, but we do not believe they illustrate the effects as well as offset.

Plate Formulas

I would appreciate your giving me formulas for the following offset chemicals: 1. Plate etch for use with albumen images on zinc and aluminum; 2. standard fountain for zinc and aluminum; 3. non-drying fountain etch for zinc and aluminum; 4. method of mixing gum arabic solution and preserving it. Any information you could give about sources in which lithographic formulas may be studied for other chemicals (those used in platemaking, for instance) will be gratefully received.—Chemist, Los Angeles.

Plate etch solution for albumen plates:—Stock solution 1: Dissolve 2 ounces of ammonium dichromate crystals in 12 ounces water.

Stock solution 2: Dissolve 3 ounces phosphoric acid 85 per cent in 12 ounces water.

FORMULA for gum arabic solution 14° Baume, 1 quart; stock solution 1, 2 liquid ounces; stock solution 2, 2 liquid ounces.

When plate is fully developed, apply etch with a soft brush, about 6 inches wide, evenly all over plate for about one minute. Then wash off etch thoroughly with running water, wipe off surplus water with a soft cloth, gum plate up evenly and fan it dry immediately. Never allow plate to drain or dry slowly as this will cause oxidation.

2. Water fountain solution: Stock solution 1: Dissolve 2 ounces ammonium dichromate crystals in 20 ounces of water.

Stock solution 2: Dissolve 1 ounce phosphoric acid 85 per cent in 16 ounces water.

Fountain solution: 2 gallons water; 1 ounce solution 1; 2 ounces gum solution 14° Baume test.

Mix well and bring solution up to p.H value 3.8 by the addition of stock solution 2 as determined by test.

Note: If this fountain etch is used on aluminum plates a p.H value of 4.6 is recommended.

The above fountain etch will be found to work satisfactorily on both aluminum and zinc plates, but if a non-poisonous etch is needed for aluminum plates, you can try the following formula: Fountain etch for aluminum plates, non-poisonous: 2 gallons water; 2 ounces gum arabic solution 14° Baume; ½ liquid ounce zinc nitrate (lithographers' boiled acid): 5 grams of sodium citrate; 2 grams of citric acid crystals.

It will be necessary to maintain a p.H value approximately 4.4 with this formula and this can be lowered by the addition of a small quantity of citric acid, or it can be increased by the addition of sodium citrate if the p.H value is too low.

In reference to Question 3, we have to admit that we do not know what our correspondent means by a "non-drying fountain etch for zinc and aluminum." If he will send a fuller explanation, we will endeavor to give the information necessary.

Question 4.—Method of preparing gum arabic solution and preserving it. Be sure to use a high-grade gum arabic for all lithographic purposes. Don't experiment with cheap grades. Most houses can supply a high grade of gum arabic in powdered form which can be made up quickly.

It is much better to make a fresh supply each night than to make so much you have to preserve it. A good way is to make your supply of gum in about a ratio of 3 to 1.

If you are in a small shop, and use only small quantities, take five ounces of powdered gum arabic "high quality," and fifteen liquid ounces of water, about one hour before quitting time, and stir with a clean wooden spoon before leaving the shop. Cover so no foreign matter can fall in. Next day, stir again and strain through two layers of clean cheese cloth. In hot weather, it may be advisable to add a few drops of pure carbolic acid as a preservative, but this is not usually necessary if a fresh supply is made daily.

For general purposes a Baume test of 14° is a good approximation.

If the ratio of three to one recommended does not give this result, you can vary it slightly.

In reference to information for study of lithographic formulas in photolitho platemaking, we would advise you to obtain a copy of "The Albumen Process of Photo-Lithography." The price is \$2.50 and it can be had through the book department of The Inland Printer, postage free.

Sheets Stick on Pile

I am printing a general class of color work where I have to print from four to eight colors on both sides of the paper. I get some difficulty with offset and sheets sticking together in the pile. I have used several kinds of driers with varying results. Can you tell me which is the best drier for this kind of work?—Lithographer, Detroit, Michigan.

Your difficulty may be partly due to the way you use the drier.

To avoid offsetting and sticking, ink must dry by absorption, as well as by oxidation. In the case of a press with pile delivery, ink has no chance to oxidize, because it is exposed to the air for only a brief period.

That's why the top sheets dry quicker than those inside the pile. The tendency is to use an excessive amount of drier and tackiness results, especially after more than one color has been overprinted. This causes your sheets to stick together and offset.

Use a good quality offset ink—one that gives ample coverage with minimum quantity of ink. Also, use smallest possible amount of drier, especially in your first colors. Use inks as thin as possible, consistent with good printing. This will help you by absorption, also use a good quality of japan liquid drier in order to make drying speedier.

To find how much drier is needed for a particular ink daub a small quantity of the ink on sample of stock to be printed and leave it exposed overnight in the pressroom as a test.

A no-offset spray gun would be a big help also, if you're not already using one.

MACDONALD PRINTING COMPANY BRINGS NEW INDUSTRY TO TAMPA

Tampa's New Growth and Progress Make Large Expenditure Possible For Modern Lithographic Service for Tampa Businessmen



sive periods in the history of Tampa and the Florida We Coast.

"What with the revival during 1889 of shipbuilding on a large scale than ever, the establishment of a huge Army Air Base, th renewal of general building activity, and the choice of Tamp by many new industries, our cit's appears to be once more on the march to these and better times.

"Keeping step with this fresh. Yorward Florida' soir'd, and with the Fiew of rendering an additional and essential service to the Spiritesisten of Tangas, the MacDONALD PRINTING COM-PANY and the set the installation of a new LITHOGRAPHIC DEPART MENT at its plost in The Tampa Daily Times Building

"This new desattment—the only lithographic plant on the Florial West Goard, answers a long-filt need for a printing service of this character. This new evidence of Tampa progress will be enthusiateday we-domed by the community as a positive stem in the Forward Florida. Forward Tampa," mement. It means more business — more payrells — more meany for Tampa, "

J. CLIFFORD MacDONALD, Owner,



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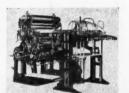
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U. S. Army Air Base now under constrution here will bring many new lines of a theity to Tampa.

Thoroughly Modern Equipment Operated by Men Specially Trained in Lithographic
Reproduction Assure Finest Printing Results

PHOTO LITHOGRAPHY

Every business, large or small, has certain forms, letterbends, invoices, booldets, and folders which can and should be lithographed. This versatile printing process recognizes to limitations. Anything that can be perfete can be lithographed — frequently at a material saving to you. Phot-lithography it the modern way to produce fine printing economically. Let us figure on your new



Anything That the Camera Can Photograph, Lithography Can Reproduce

Photo-lift our and is a biostory uplie process the limitates costly printing rister-each, where the job is induced set the parces composition costs. Resist press time, too, All of these factors mean excellency to the printing layers Let us tell you meen about plate-lift surraph and what it can do for you. Better still, you our plant and let us show you actual sample of lithour more than the processor.

MacDONALD PRINTING CO.

COR. FRANKLIN AND WASHINGTON

"Support Progressive Tampa and Tampa Will Support You"

The Tampa Daily Times, of Tampa, Florida, had this full-page advertisement in its January 16 issue. The MacDonald Printing Company, in publicizing its new equipment, told of other good things that are in store for the city, thus making the copy of more general interest

Wrinkled Paper

A paper problem came to us recently whose answer is worth passing on to readers.

The stock, ten-point cover, was giving considerable trouble to the pressman. On an automatic offset press, his efforts resulted in a badly wrinkled sheet of paper.

When gripper edges of a fresh sheet and wrinkled one were placed together, we found that the gripper edge of the sheet was convex. This was caused by the paper being in a pressroom atmosphere with a lower moisture content than that of the paper. This caused the edges to shrink, making a convex sheet. It was found to wrinkle on the press.

When a few sheets, conditioned in a pressroom equipped with humidifiers, were run through the press, there was no sign of a wrinkle.

Offset Newspaper

Is offset printing adaptable to the weekly and small daily newspapers? We would also like to have you give us the names of two or three companies that manufacture offset presses.—Enquirer, Austin, Texas.

I am enclosing copy of news tabloid printed at Graphic Arts Exhibition last fall.

These papers were run off at 10,-000 an hour, so the sample answers your question as to the adaptability of offset to printing small newspapers. Incidentally, the Trenton (New Jersey) *Times*, has installed a four-color newspaper-offset machine, producing better quality pictures than could be printed from rotary stereotypes. Also, for many years, the Melbourne (Australia) *Argus* has been printed very successfully by offset.

Plates "Walk Away"

Our press plates are made on the photo-composing machine and we have much difficulty with some of the plates going away when they are being printed on the offset press. Can you tell us what is the cause of this?—Printer, San Francisco, California.

We understand from your letter that the work on the plate does not hold during printing on the press, and we must say that since there are so many contributing factors which may cause this to happen, we are at a loss to say what the specific cause of your trouble is. There is a possibility of having your sensitizing solution too thick. Also, under-exposure may be the cause. Again, there is a possibility of mishandling by the

transferrer after the plate gets into his hands. If the image is printed on to the plate in good shape, it ought to stand vigorous rubbing with cotton during developing. It is a good plan to check up on the press before condemning the plate, because too much pressure or bad dampers or ink rollers may be some of the contributing factors.

Printing Parchment

What is your opinion on the running of parchment stock on the offset press? How can we "pep up" colors to be used on this particular style of stock? I find colors have a tendency to fade out.—
L. M. J., Pittsburgh, Pennsylvania.

It would help to have a piece of the stock and to know the method used in mixing the ink. Without this information, we would venture that someone has been practicing false economy with low-priced inks, because with correct methods colors should print as bright and peppy on parchment stock as on any other. In any offset printing, the ink must have a good body or high color value. That means buying better ink.

Use a little No. 0 varnish, a little boiled linseed oil, and enough japan driers to dry the ink overnight with this paper. Also, print with the minimum of pressure between plate and rubber, and between paper and rubber cylinders. Use ink fairly stiff and a minimum of water in damping.

Peridak Process

What is the Peridak process of dot reduction in making photolitho plates?—Platemaker, Jersey City, New Jersey.

The Peridak process controls chemical retouching on gelatin dry plates and films. The name "Peridak" identifies both the process for the peripheral reduction of halftone dots and materials used in it. The process reduces the dots in size without impairing printing density. It can be carried out wholly on the screen positive or negative.

* *

Offset Scores on Greetings

It is worth noting that the holiday greeting cards of the past season excelled those of all previous years in number, artistic excellence, varieties of paper and inks used, and delicacy of the printing. Offset printing, which is admirably adapted to this type of work, was well represented. Artists and designers of these greeting cards are, of course, already at work planning in pencil the greetings for the holidays this year. They will incorporate new developments in text and design.—S.H.H.



Mailing Piece Keyed to Spring

- Advertising is selling with words that bring conviction. In addition, timing must be right to get maximum results. Effective advertising looks ahead; it anticipates coming events and changes of seasons.
- This month's mailing piece, shown on the next page, calls the turn of the coming of spring—1940! Its copy, illustration, headines, and even the decorative borders are symbolic of the new season.
- Use this mailing piece to wake up the dormant accounts to the need of getting their advertising started for the spring season. Send it to your active list as a seasonal reminder.
- Spring is a harvest season for apparel, furniture, paint, and wall-paper merchants. Let them know you are ready to work with them to get the best possible returns on their advertising dollars!



 Electro of illustration of piece on next page is supplied at cost to subscribers to The Inland Printer, provided it has not already been reserved by another in the same territory.



SPRING SONG

It's Not Far Behind!

When a mailing piece comes with a neat floral design incorporated somewhere in the layout, it tells the reader spring is not far behind. When there's a cartoon illustration, . . . or a regular line drawing . . . of a spring scene, he gets the same pleasant reaction.

We saw one special job last spring where actual pussy-willow buds were mounted on an announcement. That idea wasn't patented either!

Colors of spring, ... soft greens and pastel shades in the stock, ... are another way to give spring atmosphere to pre-spring mailings. It's a subtle way to put the customer in the right mood to read your message. Let's talk it over! Our number is ... Central 8919.

The Mainwaring Press

1400 OAK STREET, SPRINGFIELD, OHIO

SING THEM A

Change the pace; brighten your mailings up with the colors of the coming season. Give those who are buying, and the prospects who will buy, a foretaste of the brilliant months ahead.

The women's fashion experts have something when they show spring hats and frocks while snow blankets the ground. They have a line on the workings of the human mind that we can follow to advantage. Customers are people ... not just

SPRING SONG

buying machines . . . and they enjoy looking ahead early to pleasures to come.

Maybe your product or service has no direct tie-in with the change of seasons. Fair enough! If the copy can't be changed, in content or tone, to greet the spring season, your artwork and your use of color can carry the seasonal idea.

We will show you, with examples, how it can be done . . . and the next page has a

few more tips.

* Editorial

The Interloper

Nor long ago a former publisher of a metropolitan daily newspaper of honorable name, looking around for an occupation in which he could continue to use his talents and experience, decided to start a "shopping news" in the same community. He placed a high estimate on his ability to sell fully as much, if not more, advertising in the "shopper" than in the daily newspaper of which he had been publisher. After six months, his "shopper" suspended publication.

This former newspaper publisher overlooked the fact that free circulation of a sheet, filled only with advertising, is entirely different from a newspaper circulation paid for by a host of readers who look forward to, and depend upon, its reading matter as a factor in their daily lives. "Shopper" sheets do not possess that one important angle which insures the best attention to advertisements—reader interest. It is reader interest which builds up the powerful circulations of newspapers, magazines, and trade papers and gives them prestige in their communities or in their respective fields.

Reader interest depends upon news services. It grows from the various types of readable features for men, women, and children, and upon editorial comment on morals, religion, politics, education, sports, finance, society, and business. These things are the very lives of the readers. They give the periodicals stability, permanency, influence, and institutional stature. Delete them and the sheet degenerates to the level of a "shopper" with only ephemeral value in every respect.

Many types of readers of advertising in newspapers have no interest in "shoppers" whatsoever and cast them aside with scarcely a glance. The newspaper gets the attention of the whole family; the "shopper" seldom more than one member.

Only a modicum of reflection on the part of any printer is required before he will realize the "shopper" type of thing is harmful to the printing business. It divides the necessary advertising support of newspapers which are quasi-public institutions. The papers are essential reflectors of public opinion, performing a function highly necessary in a republic like ours. To advertisers who might want to extend their publicity beyond the pages of newspapers, the "shopper" is apt to give false ideas of advertising standards and efficiency. Too often they are diverted from using those higher classes and more effective types of advertising produced by printers versed in the art and skill of direct advertising. Both printer and newspaper publisher who perform valuable services to the community and to their clients may well look upon "shoppers" as interlopers. They have muscledin on legitimate business and taken much income without performing any service to public or community.

A Printer's Fight for Right

Recently, in Chicago, a modest procession of friends followed the bier of a printer to his last rest. The deceased was T. J. Cullen, a printer of law briefs, who, six years ago refused to bow to the dictum of the NRA Code Authority, raise prices, and display the Blue Eagle. He was a conscientious objector to the NRA principle of industrial coercion; he put up a stiff defensive fight for the principles of free competition in business. Despite threats of prosecution and the wrecking of his plant by a bomb, he persisted in his rights to sell his law printing at his own prices, claiming they were justified on the bases of his costs.

Printers of the day who had been carried away by the wild Utopian dream were embittered to the point of vindictiveness over the honest belief and bold declarations of Mr. Cullen, who vowed he would go down fighting for American liberties of the individual rather than yield to a system which he conceived to be fundamentally wrong. His position strengthened others whose convictions at the time were tilting on the top rail of the proverbial fence but who today see and understand what then, in the density of the economic fog, seemed so dim and undefined.

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The heroes of the day were those who refused "to go along." Mr. Cullen was one of a rather small group, proving the exception to the rule that thousands who were for the NRA "couldn't all be wrong." The side on which he fought finally prevailed. His contention for the right attracted a degree of prosperity to his modest business, and his last years brought him the supreme happiness of being financially able to do the things he liked best to do.

Birth of Modern Times

I' was midnight. City clocks tolled the hour. Brazenthroated church bells were joyously ringing out the old year of 1400 A.D. Crowds of merry-makers in the narrow winding streets and the open plazas were singing in the first year of a new century. Through all the tumult, a little babe in a modest home in Mainz slept peacefully. As it is not for humans to divine the future, Europeans little realized the significance to the world of the century born that midnight.

Learning was shut up in the monasteries. Schools? None. Books for two thousands years had been the work of scribes and bookbinders. They were only for the learned and those among the wealthy who could read. Most people believed the world was flat. Occasional travelers brought word of an Englishman who had written a book in which he had asserted the spherical shape of the earth and the practicability of sailing around it. Some brought news of forward-thinking John Wyclif,

of England, and his translation of the Bible into English. Others reported the intellectual and religious revolt of John Huss, of Bohemia, and his preaching of the need for reformation.

At last, the hundred years' war between France and England was at an end. It had "paralyzed the energies" of the former and "exhausted the powers" of the latter. Italy's independent states had been "brought into line" by the more powerful of them. Political conditions began to be favorable for development of intellectual life. Human thought began turning to something higher for humanity than the endless wars and strife for power. Europe was riding out of the darkness and ignorance of medievalism and was ready for the dawn of a new era.

But until human knowledge, meager as it was, could be brought to the humblest of men, there was little hope for betterment. The prevailing peace made it possible for thinkers and writers to revive the study of the ancient languages, recast the study of philosophy, and even venture to discuss the fundamentals of religion. Hence, as the old learning revived, new knowledge was brought to the world along with it.

New universities began to spring up, bringing the creation of many books and greater use of old ones. Then came the call for additional copies of them. What could be more logical than that men should seek a way to supply these additional copies! By this time the babe who had slept peacefully on that midnight forty years before had grown to manhood and had found the way. He had invented printing from movable types. He was the immortal John Gutenberg. Zest was added to the intellectual activity by his invention. The spread of knowledge to all people began. With it came the spirit of adventure and discovery in many fields. Before the century closed Columbus had found and reported a new world.

Now, with this year's parliaments of the various graphic arts groups and the industries still to be convened, it is fitting to turn attention to proper observance of the 500th anniversary of printing; to review the world conditions which brought it forth; and to study again the great events which followed because printing spread the knowledge that made them possible. We need to live over again the romance of an event that means almost as much to the world as the advent of Christianity itself.

Free Press Upheld

THE FIRST article of the so-called Bill of Rights of the American people, among other things, provides that Congress shall make no law abridging the freedom of speech or of the press. It is the first amendment to the Constitution of the United States. Despite the years it has been a part of the fundamental law of the land, village boards, city councils, and state legislatures from time to time have passed acts or adopted resolutions aiming at prohibition of distributing from door to door handbills, advertising circulars, shopping news, and similar printing. Three cities, Milwaukee, Los Angeles, and Worcester, Massachusetts, recently passed such ordinances. Opponents carried them to the United States Supreme Court. That court has invalidated them, taking the position that all such regulations, regardless of the excuse which may be offered for them, are in violation of the constitutional provision for freedom of the press.

It is a matter of considerable satisfaction to commercial printers that the present decision of the Supreme Court goes considerably farther than guaranteeing freedom of the press to newspapers but extends it to printers of other forms of publicity, and especially to the clients of printers, that is, citizens themselves. The decision is but a reiteration of a right of citizens since the adoption of the amendment; "a right to state facts and opinions in print without submitting them to any authority for approval, and a right to distribute printed matter."

Printers on Side of Business

Congress is convening in regular session. The presidential campaign is already taking shape, and the first half of 1940 promises to be one of intense interest both to business and to the homes of this land. The American people already seem to be making known their wants a bit more vociferously than in past years. That is because they regard the situation as more crucial.

Speaking through the United States Chamber of Commerce, the Investment Bankers Association, The National Association of Manufacturers, the American Management Association, the many local and the United Typothetae, and through leaders in steel, public utility, and automotive industries the great American institution known as *Business* has much to say about balancing the federal budget, easing the tax burden, and releasing business from restrictions which keep it from opening its doors to the millions of unemployed workers.

The Inland Printer believes the Number One problem in the printing industry is *taxes*. Next to that, and depending largely upon it, is the unemployment problem. Taxes, which form nearly one-third of every dollar's worth of printing sold, are restricting the use of printing in business. They place a burden on the printing industry which is preventing it from making muchneeded improvements in equipment to bring it up to the standard for future needs. Taxes are so far restricting the demand for the printed product that the army of unemployed craftsmen is neither diminished nor hopeful of help unless the industry can be allowed to come back to its rightful place.

The graphic arts are overwhelmingly dependent upon all other commerce and industry. When orders fall off for printing to promote the sale of products of business in general, printing volume is affected. Any burden or restriction causing such a condition is a foe to the printing industry. It is important to printers that commerce and industry be relieved of the restrictions placed upon them and freed from the predatory taxation that is killing enterprise and initiative. The attitude of those connected with the graphic arts towards practices and regulations harmful to general industry and commerce should be one of determined opposition and stubborn defense.



Stray bits of fact for craftsmen and students: nuagets of information about the industry

collected from various sources and presented here for your edification and pleasure *

Russia to Print Maps

• Moscow claims to have recently opened the largest and most up-to-date cartographical printing works in the world. It is said to be equipped with the latest, large-scale machinery for map printing and to have the essential refinements of modern printing establishments, including air conditioning. Two thousand workers are employed. At present a second volume of a Soviet atlas of the world is being printed, as well as maps showing the administration of the U.S.S.R. in all the languages spoken in the union. The building is 952 feet long and has a cubic content of 7,053,-000 feet.

Plastics in Printing

• A research consultant in chemistry and chemurgy asserts that steel in automobile bodies will be replaced by strong plastics and automobile doors will be made from soy beans. This again raises the question of whether plastics cannot be used as bases for electrotypes in the printing process; even, indeed, whether they cannot be used for printing plates, just as rubber and linoleum are replacing zinc and copper to some extent.

Book Protection Plan

• The National Library of Scotland contains 1,000,000 volumes. They are divided into three groups or grades. As soon as bombing or other destruction becomes imminent over Edinburgh, the A grade books, known as the irreplaceable books, would 'be transferred by cars to a house in the country in little more than an hour. All packing cases are in stock and properly numbered. To make sure that the schedule is correct, a "full-dress rehearsal" has already been held.

Paper Wastage

• Paper waste, particularly in these times of rising prices, is a matter deserving of every printing shop's closest attention. This was emphasized by an article appearing in the December, 1939, issue of The Inland Printer entitled, "Survey by Direct Mail Association Shows Waste in Commercial Work."

Figures from this same source have been given in *Paper Progress*, trade journal of the paper industry. The INLAND PRINTER is pleased to note that a trade publication in so closely an allied

field to printing has also joined in the movement to keep the paper cost factor down in printing by cutting paper waste.

Here is one place where money can be saved without in any way affecting the quality of the printing product. Printers who have suggestions on economies in paper cutting are urged to send them in.

Six Good Selling Ideas

· A South African printer sends us the following suggestions on selling printing: (1) Always make three "missionary" calls a day on firms which have never bought your goods; (2) Use the telephone to reach prospects in small towns or in the suburbs; (3) Don't forget your old customers-make sure your customer of last year is still satisfied; (4) Never write "not interested" on a prospect card-it reflects on your ability to interest him; (5) Sell your firm as well as your goods-put in a word for the reputation and broad policy of your company; (6) Never agree with the customer when he blames your firm-it makes a bad impression on him when vou do.

Farm Products Labels

• The state of New York has just inaugurated a plan for promoting the sales of agricultural products under distinguishing labels. Products to be promoted consist of apples, tomatoes, onions, potatoes, beans, eggs, maple syrup, and honey. An extensive advertising campaign has been undertaken, payment for which will be made through the sale of labels to farmers. "Empire State," printed in red letters on a white background, is the trade-mark to be featured. The label points out New York state standards are somewhat above specifications for United States No. 1 pack. Here is a suggestion for printers in other states to get behind plans for promotion of agricultural products.

Conserving Paper

• Owing to the war-time necessity of conserving, paper stocks, Great Britain has directed that readers of newspapers and magazines must place their subscriptions in advance. News dealers must order a definite number of copies with no hope of returns of unsold copies being allowed. In this way the Government hopes to avoid loss by cutting surplus shipments to a minimum.

Tapping a Book Market

 Although 80,000,000 magazines are sold in America each month, the majority of homes are comparatively "bookless." To tap this immense potential market, the Columbian Art Works, Incorporated, printer and publisher of Milwaukee, has brought out and placed on sale the Red Arrow books. The first installment includes twelve reprints of well known books to sell at 25 cents each. The page size is 43% by 71/16 inches, easily slipped into a coat pocket. The line measure is 33% inches, considered correct for "line at a glance reading." Type is Baskerville, red covers indicate mystery and crime; green, travel and adventure; blue, general fiction. Books weigh six ounces. The Red Arrows are said to be the first books printed on high-speed offset presses.

Direct Mail Testing

• The LaSalle Extension University, Chicago, after an experience gained through many years of checking copy results, has found that no matter how good copy writers may believe their direct-mail copy to be, the results on various types of copy are often just the opposite of what was expected. For that reason, LaSalle continues to test and check all direct-mail copy, as a basis essential in its direct-mail advertising.

Tax Ruling Reversed

• Advertising agencies in California and printers rendering advertising service, that were charged license fees by municipalities and which ceased paying them upon the ruling of the superior court that municipalities had no authority for levying such fees, now find themselves bound to pay three years accumulations. A ruling of the Supreme Court of the state reversed the superior court.

The Sholes Keyboard

The standard keyboard used on all typewriters was invented by Christopher Latham Sholes, a Wisconsin printer, who in 1868 patented the first successful typewriter. It was about the size of a sewing machine, had lettered keys in four rows with letters engraved on the ends of steel bars, and had an inked ribbon. The bars were pivoted around a circle so each would strike at a common central point and, at the same time, moving roller to next letter.

Specimen Review

BY J. L. FRAZIER

Items submitted must be sent to this department flat, not rolled or folded, and marked "For Criticism." Replies about specimens can't be mailed

ROYAL TYPOGRAPHERS, of Philadelphia, Pennsylvania.—Your book "Specimens of Type" is exquisite. The inside pages, of interesting size and proportions, 8 by 6 inches, are at once beautiful and effective, as good as any we've ever seen but the cover is a dream. It is suede finished; the color is royal purple. On it, the striking design is gold leaf stamped. Add to that the plastic binding of "gold" and there's something genuinely outstanding.

Ambrose the Printer, of Jacksonville, Florida.—A faithful scout has sent us a set of three of your distinctive labels—those used for your own business—attractively printed in red, white, and blue. The family relationship of the envelope box label, the shipping label, and the band for packages of letterheads is marked further by using red for rules, reverse white or outline letters for the larger type matter, and blue for the smaller type. They are good advertisements for your work while serving their utilitarian purposes.

An English Printer, John Buckle, of Great Yarmouth, has made "black-out" more than a word that stands for an airraid precaution. On a blotter, he has printed "Don't" (in red) followed by a big, irregular black panel with the word

"Black-Out" in reverse appearing in the panel. The words "your Advertising" (red) complete the headline. Below is printed the cure for "blacked-out" advertising—"brighten it with a spot of colour." The "spot" is a red circle in this line of copy and the word "colour" is printed by overlapping blue, red, and yellow in a staggered effect. A small block of copy quotes statistics to prove that color in advertising is well worth its additional cost.

THE ANCHOR PRESS, of Columbus, Ohio. -We looked twice before we were sure our name hadn't been part of the original illustration on the proof sheet which the colonial printer, in the woodblock style illustration on your calendar, is holding in his hands. The lettering is well matched. The copy is written in colonial style, too, reading: "J. L. Frazier-hath found that elegant Printing may be had by ringing AD 1323." There is nothing like personalizing an advertising piece-be it a booklet, memorandum pad, or what not-to insure it getting preferred attention from the recipient. Now, with a personalized calendar another medium is opened up to sales-building opportunities.

AMSTERDAMSCHE GRAFISCHE SCHOOL, of Amsterdam, Holland.-It was a pleasure to receive the combination diary and memorandum book for 1940, the work of the students at your school. The book is pocket-size, 434 by 61/2 inches, bound in green-paper covered boards. Perhaps symbolic of the flight of time is the design of the twin-winged helmets at the top left corner of the cover above the title. This idea of a corner illustration is carried throughout the book, starting appropriately with a picture of Laurens Jansz Coster on the first page (January 3) of the diary section. Heading and illustration on the inside pages are in brown, rest of type in black. Two-color pages in a book of this kind are unusual and the effect is attractive.

EVANS - WINTER - HEBB, INCORPORATED, of Detroit.—Your 1940 calendar is handled in a true craftsmanship manner. The deep purple and gray colors blend perfectly with the cream laid paper. The American rural scene by T. M. Cleland heading each month, and your selection of traditional type in the proper sizes, are in complete harmony. The only question to raise, a minor one, is the possible use of too many parallel rules which causes a "two-tone"



Delightfully conceived cover Zellerbach Paper Company's house-organ. Blue for the background, gold for title and figure outline, rest white



Cover stock, orange, is color of upper portion of Buehler Printcraft Company houseorgan; lower part and ornament are green



Striking giant numeral on Thomas C. Peters, Utica, New York, printer's anniversary booklet, is dark green. Ribbon with reverse copy is black

Autumn 1939



Eright orange of copy "Autumn, 1939," in narrow white upper panel Eright orange of copy "Autumn, 1939," in narrow white upper panel shows up as deep brown in the acorn and oak-leaf design, that is over the ollve-green of the rest of striking cover from house-organ of The Blanchard Press, New York City. Its size is 5 by 7. Here again is demonstrated the design and color possibilities that a few words of copy and two colors offer. One of last year's best. Like covers of general publications, it "sells" the house-organ

effect of the borders in some places. Your companion piece to the calendar, a booklet, "The Mark of a Printer," will be filed away by collectors not only for its historical value, but as an example of fine miniature book printing. Ink, paper, and typography are up to what is expected from you.

BERTSCH & COOPER, of Chicago.-Many fine calendars are issued in America, but none surpasses yours. Size this year is 7 by 83/4 inches. White paper stock. Name of each month in a different seasonal color. Figures in black. Name of day in reverse plate and vertical line between dates printed in gray. Date figures are five and six picas high. Hand lettered throughout. The charm placed in these elegantly drawn figures by Mr. Cooper will keep this calendar fresh all the year. Emphasis cannot be made too strong of the interest placed in the combinations where the figures "1" and "2" occur so often. As in the past, serifs of all the lettering and figures show the result of a master hand.

THOS. L. TAYLOR, of Portland, Oregon.—The several blotters of the Lane-Miles Standish Company are decidedly impressive. Solid panels of different patterns printed in brilliant colors from hand-cut rubber plates compel attention and demonstrate the potentialities of rubber in contrib-

THE H. & W. B. DREW COMPANY. Jacksonville, Florida.—Your foldover letterhead for the Hollywood Beach Hotel, with an illustration on the top of the fold-over portion and another under the fold, is a keen job. Getting down to details, the illustration on the top of the fold occupies about a fourth of the panel carrying the name of the hotel and address. It is a black and white, lithographed illustration. The remainder of the panel (about a half-inch of it to the left and 51/2 inches of it to the right of the picture) is a faint blue sky and sea scene with two flying gulls over the hotel's name. The inside illustration, of the hotel and beach, 5 by 81/2 inches, is in blue, red, green, and buff. The name of the hotel is repeated below.

WAIKATO TIMES, Hamilton, New Zealand.-Layout of the broadside "Message to the Empire," address of King George VI, broadcast on the occasion of the declaration of war, September 3 last, is excellent, in fact striking. It is unfortunate a few details detract from the all-around fine effect which might have been. Most serious are the Old English initials in red scattered through the one block of text, these located where there'd be new paragraphs. These "spot" the group disagreeably, particularly with so much open space around them and slow up reading. Again, so much text



Do you ever look at your check, letterhead, invoice, envelope, or printed material, from the standpoint of how it represents usiness?

Did you ever stop to realize that these simple forms, while they are

in your customer's hands, are acting as sole representative for your firm? Can you be proud of them as your business ambassadors?

Do you consider them as your customer does? In short, do these supplies—so necessary in your business—show a progressiveness that is in line with the standard of your product?

in line with the standard of your product?

Our efficient "armall job" department, specializing in turning out
these necessary printed supplies, permits us to maintain a standard
comparing favorably with the reputation gained through years of
experience in turning out larger pieces of printing.

The small, high-speed offset preses and "jobbers" which are so efficient in small work, are handled by men trained in that particular
line of work; men who know the requirements of a small job, and who
are experienced in using that knowledge to your best advantage.

Our aslessmen understand the working of this exclusive, "hist-neped."

Our salesmen understand the working of this exclusive, "high-speed" department. Let them explain to you the advantages of our Commercial Forms Service, and how it will benefit you —as it has others.



Orange panels, top and bottom, give strong color punch to this advertisement on the back cover of the house-journal of the Mc-Cormick-Armstrong Company, progressive printers and lithographers, Wichita, Kansas. Size 5 by 8 inches. Fine institutional copy



HOLIDAY DINNER PARTY

Schulte & Cappel, Cincinnati, Ohio, set up the folder for the local Craftsmen's Christmas Party. This inside section (5 by 8 inches) has arms, faces, and flags of cartoon figures, and top and bottom rules in red. Green is the second color

uting a plus value at low cost. The "Spring" and "Summer" issues, each bearing calendars for three months, are particularly fine, although attention is directed to the lack of harmony between the several types used for the former. Lines are too far scattered on the one for "Autumn." Such scattering not only weakens the force of the type, but suggests a lack of unity which is always more or less disconcerting. Fine taste is exemplified in the selection of colors and presswork is excellent in every respect.

ought to be in roman, by all means, as italics are comparatively hard to read. We can't see much point to the ornament made from rules below the text within the border. Border and paneling around the tipped-on portrait of His Majesty and the arms illustration are entirely sufficient.

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MILLS PRINTING COMPANY, Fort Worth, Texas.-An item with a unique feature is always welcomed, but when two come at once, Specimen Review's constant desire to help printers produce novelties is doubly gratified.

First, there is the blotter for the Chase Building Products Company which is die-cut in the outline of a hollow tile or cement block with edges and the holes through the center outlined with brass rules, cut and shaped in your shop. A remarkable piece of work. The other is your triangle-shaped holiday greeting card and matching envelope. The card has a fold-over portion at the top with outlined Santa Claus and sleigh, embossed in silver, against the light purple of the Strathmore Fiesta stock. A deep tone of the same color forms a border along the deckled edge of the fold-over portion. Copy is also something of a departure from the usual. "The passing year has proven most satisfactory to us in every way and we are pleased to say that you had a part in making it so.

WALSALL LITHOGRAPHIC COM-PANY, Walsall, England, sends a remarkable calendar. The heavy ard mount, nearly ½-inch thick and 9½ by 15 inches in size, exemplifies the finest of graphic arts accomplishment. The round illustration, six inches in diameter, featuring it, printed in hues with strong metallic tones em-

embossing. On this gray mount name, slogan, and address are printed from a characterful type in gray ink somewhat stronger than the gray of the mount. We regret the calendar pad, a leaf for a day with big figures in red, which presumably is an "outside purchase"—evidently a stock item—and which is banded on below the printing and embossing, is not in key typographically with the mount. However, and fortunately, what you produced is so exceptionally good this block of calendar leaves is but a slight blot on the 'scutcheon; in fact, it is away above the average item of the kind. No flaw is evident in your craftsmanship at any point.
E. S. Upton Printing Com-

E. S. Upton Printing Company, New Orleans, Louisiana.—Your special Fiftieth Anniversary house-organ is a grand piece and deserves top rating among commemorative publications of this kind. Excellence starts with the cover. Against the gold background, your company slogan "Put it up to Upton," is imprinted in black on two white panels—the one parallel to the left edge of the cover and the other across the top. Similarly, as an agate line gage, design





Stock is orange, rules are silver, and type is black on these Y.M.C.A. inspirational cards. The Artcraft Printing Company, of Elgin, Illinois, printed them

bossed, gives an excellent suggestion of a plaque. Hues of the picture blend beautifully with the gray mount, which is pebbled and finished off by beveling the four sides. Too bad, we think, more use is not made nowadays of that splendid thing,

runs vertically up the left margin, inside the white panel, and a pica gage and four-inch rule runs across the top. The latter are deep red. A bleed (four sides of page) portrait of the founder, Eldon Stephen Upton, is on the first inside page. Then



Covers of house-organ of Edwin H. Stuart, Incorporated, Typographic Service, Pittsburgh. At top, January issue, the large ornamental "T" in red against white in upper rectangle, red against black in shad-ow. Poinsettia blossoms red. Rest of plant and type are in green. Note contrast in layout and typography. These house-organ covers prove a fine opportunity was wisely used to demonstrate ability in the art and layout fields as well as to sell the product of company—typography. Commendable is a complete change each month



Red border, white of the stock inside the irregular panel, and blue for copy is the appropriate color scheme used by The A. B. Hirschfeld Press, of Denver, on this blotter with its patriotic message. Size 3 by 5% inches



This Hirschfeld blotter focuses attention on the word "Confidence" in two ways; first, by putting it in script, next, by the round-end panel, mortised in blue color plate, which forms white background for word. Copy blue

follows the story of the company on handsomely laid out pages with red side headings in cursive, red dot ornaments at the page bottoms, and striking gold borders on the inside margins of the pages. These are half-inch wide and, paralleling their outer edges, is repeated, over and over, as a border design the word "Upton" and the founding date "1889." The center spread and the pages following it are illustrated with photographs of shop executives and craftsmen at work. Portraits of present officers and George S. Upton, former president, who died in 1936 and who through twenty-nine years of executive service established the basic principles of the firm, are on the last page of the booklet.

Louis A. Cappel, of Cincinnati, Ohio.

—Title pages of folder bulletins of Cincinnati Club of Printing House Craftsmen (Numbers 5 and 6) are impressive, and not unpleasing. Layout is quite forceful, in fact. Indeed, the only serious fault is excessive use of rule which de-

tracts from the prominence of the type. It also creates an effect of crowding. Omit the panel of six two-point rules printed in red at the left of the twelvepoint rule which divides the page into left- and right-hand sections, and which bleeds off top and bottom, and a great improvement would be noted immediately on Number 6. The page would be further improved if the first line of the title, the word "Craftsmen's," were in bold face to match the tone of "Impreswere in sions" below it, not only in a bolder face but in larger size, to permit squaring up the two lines. To correct the title page of Number 5 is not so simple. It is a more modern layout featured by a large halftone of Pres. John M. Callahan, close in the upper right-hand corner. The repeated two-point rules in green, part way along the left side and bottom of the cut, function somewhat. Still, the benefits from that do not compensate for the crowding effect of complexity. Elimination of rules would cure it. Copy for any design should be handled so there'll

be the fewest possible distinct parts in the design—making for structural simplicity. Eliminating all rules, including the band of three across the bottom and bleeding off at left, and extending almost to emblem on right, in lower right-hand corner—the type group in the lower left-hand corner would stand out better because of increased white space around it, and the first three lines, which are somewhat crowded, could be spaced out somewhat. Too many type faces are used for the advertisements on page 4. One style of type should be featured throughout.

Frank McCaffrey Printers, Seattle, Washington.—Thank you, great Craftsman and Craftsmen (the staff) for the compliment of expecting us to tip you off on a way or ways to improve your work. Of course, some of the pictures in the school annual "Tyee" are not perfect, but the photographs, by amateur photographers, aren't studio products. The evidence is that your engraver and your pressman made the most of them.



Moving announcement by Albin O. Horn Company, Chicago. Rules left and bottom, left lines of initial, lower right rules, green. Remainder of copy black



AN ANNOUNCEMENT OF IMPORTANCE
FROM THE COLONY CLUB

Buckley Dement Company, Chicago, did this folder. Light buff tint of inside, protrudes a half-inch beyond deckle edge of front. Printing brown

It's a glamorous, interesting, modern book . . . a credit to the University of Washington, the students who managed and edited it, and by no means least, to the printer who produced it. To enumerate its virtues would take space better used in pointing out errors in the work of others who lack the McCaffrey finesse. Of these there are many, but they can likewise achieve excellence in some measure. Then they, too, as fine craftsmen, will deserve lines of acclamation. De luxe are the travel brochures "Scenery Ahead in Alaska" and "From the Top of the World to You." Sparkling layout of effective type matter and big halftones, often bled, with the halftones and type perfectly printed, combine to achieve an ensemble few could equal, while none, we feel confident, can surpass it. Finally, the series of what you term "new size" blotters, 6 by 9 inches, is most interesting. Indeed, color effects of the characterful illustrations suggest lithography. We observe a copyright notice. Wonder if protection is for the designs or the size? In any event, we believe the new size has advantages over the conventional 41/2 by 91/2-inch dimensions common to blotters.

Frank C. Rauchenstein Company, of St. Louis, Missouri.—Your novel-shaped "Thank You" folder—achieved by folding and die-cutting a deckle-edged sheet so that the cover page is an irregular shaped pentagon, the top edge slanting downward from the upper left-hand to meet the deckled edge, at a right angle, and the latter slanting downward to the bottom—has the attraction one

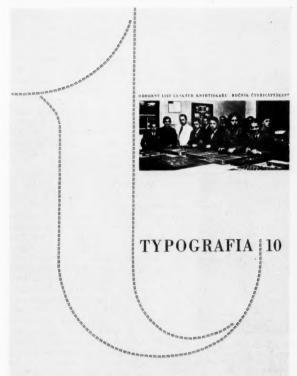


Title page of folder by Harry Armstrong, of the Marshall & Bruce Company, Nashville, Tennessee. Border is light gray, numeral "50" in red

"different" feature always lends to an otherwise orthodox job. Revealing the lower right corner of the inside spread thus makes it possible for the name of

the recipient to do double duty. Reading upward on the oblique deckled edge are the words "On This Thanksgiving Day ..." on the cover, then, below on the inside of the back page appears, "Mr. Burmeister"-together they're eye-arresting to the recipient. When Mr. Burmeister, who happened to be the man a copy of whose personalized greeting you sent us a specimen, opens the folder, he reads "... when we pause to reflect upon the many things for which we have reason to be thankful," and continuing, he finds a well written, sincerely voiced message of gratitude for his patronage which ends, "So we wish to say on this Thanksgiving Day, simply and sincerely . . . Thank You," followed by his name which he had seen before, through the device of folding and cutting, previously noted. Further personalizing is done by imprinting the name of the salesman over the signature of the firm at the bottom of the spread. The folder is on golden-rod, vellum finished stock, printed in brown with a lighter brown tone on the deckle edge. A silhouette of a Puritan man and maid adorns the cover. Size is 51/4 by 8 inches.

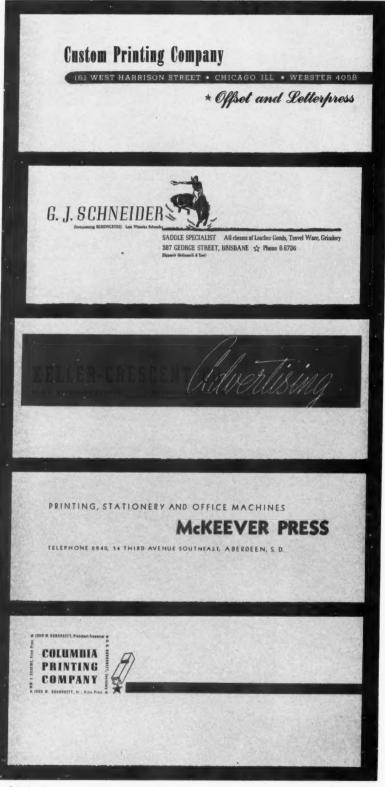
Photolithography's remarkable progress has never been better demonstrated than by a couple of 9½ by 12½-inch folders of the Rand Avery Printing Company, of Boston. The folders are on heavy antique book stock, French (double) style, with the bottom deckle-edged. On these type matter is printed letterpress on the first and second pages. Layout display and typography are topnotch. Tipped into panels on the third



A printing school publication from Czecho-Slovakia, still printed in the native language. Note decorative "t" formed from type slugs of letter "m"



Cover of Carnegie Institute's printing department publication. Designed by Donald W. McCormick and produced by James L. Lee, students at Carnegie



Top letterhead, reverse panel and star in light brown, rest of copy dark brown. The Read Press Printery, of Brisbane, Australia, produced the second one, stock light brown, copy deep brown. Keller-Crescent and address in black on gray-blue panel, word "Advertising" white of stock. The McKeever Press line is blue, rest of copy brown on a white stock. Bottom; bar, type slug and star ornament, and names of officers blue, rest of copy black. The letterhead was designed by W. S. Wright. In even so small a group of letterheads as is shown here, there are suggestions for many new designs. By combining elements in the specimens, new layouts for your customers can be worked up

page of each are sheets of coated stock bearing four-color halftone illustrations of flowers. Roses is the subject of the one titled "Color." In the text about it, the well known lines of "Mighty Lak' a Rose" are effectively employed. Gladioli are the flowers where "With all Due Respect to Mother Nature" appears on the front and where the sub-title "Flowers are Grown on the Press" tops the text on page 2. Obviously, a good copy writer participated in the preparation of the pieces, but in the front rank of the relay of star performers participating are the offset platemaker and pressman. For a long time printing offset on coated stock was a problem. For long, too, strength, depth, and brilliance of color in comparison with letterpress gave the more common method the edge. In those respects, the Rand Avery product seems to mark the end of the trail of the struggle toward parity. If sharpness of detail still remains supreme in four-color process engraving and printing, all we can say is that the quality is carried as far as need be in the reproduction of these floral subjects by photolithography. In these folders, Rand Avery not only demonstrates its outstanding craftsmanship but supplies examples marking a milestone in the forward march of the graphic arts.

NORTHWESTERN POLYTECHNIC, London, England.—No serious adverse criticism of your "1938-1939 Year Book" could be justified. It is exceptionally well done in all respects, and not the least of its virtues is the type itself. There's not a dull one to be found. More business printers should recognize the fact, for it is one, that the installation of new types is the first and most important step toward a reputation for quality and, so, out of the muck of price competition. Examples of advertising composition, like the pages of Treforest Trading Estate, "Take Care of Your Sight," and Austin Reed, leave nothing to be desired. They compel attention, are highly readable, structurally simple (as they should be to be right) yet they're in no sense weak or static. Admitting a prejudice against incomplete borders and panels, your critic doesn't admire the sectional title pages all similarly han-dled as for example "Examples of Mono-type Composition." We'd like these better if the open section were on the left rather than right as then the "hole" in the upper left-hand corner, where form and accent are important, would be eliminated. The other weak point intimated is the use of pale blue as second color, especially for printing type as in the advertisement "Are You Satisfied With Your Radio?" By its use, tone of the entire composition is made irregular. The lads working the presses have done as well as those at case and typesetting and casting machines. Indeed, the book is highly creditable, outstanding among all school books of England and Australia where such books are a regular thing and in comparison with school work of America and Canada where, unfortunately, projects of the kind in connection with printing education lag. Such year books are a demonstration and a record of accomplishment

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which more than anything we can think of should "sell" the idea to the industry so we eagerly await the day when one of our schools steps out and follows suit,

CUSTOM PRINTING COMPANY, Chicago, Illinois.-You can feel mighty proud of your work on "A.F.R.A. Antics," souvenir program of the American Federation of Radio Artists, which you produced by photo offset. It's hard to decide for which the orchids should go-(1) for executing the 64-page booklet, size 81/2 by 11 inches, within eight days from receipt of "rough" copy or (2) for the really outstanding presswork on the halftones. So, snap and contrast of tone are "out" so far as monochrome litho is concerned, eh? If you think so, get a copy of this job and be convinced. There's too much bickering, not enough of insistence on good photographs by both offset and letterpress printers. There is only one fault to be found with a great state school's annual produced by letterpress and reviewed just before launching out on this item. It is not to be blamed on engraver or printer but on the photographs. Possibly the customer needs more attention than the competitor as the more responsible for the trials and tribulations of all of us. All readers, ponder that! A swell job was done reproducing the type matter for which, happily, a monotone, sansserif letter was selected. A feature of the layout is a 1½-inch wide, coarsescreen panel on the outside of each page bleeding off at top, front (right or left), and bottom. This is remarkably uniform and commendable despite the coarseness of the screen. The book has typographic and layout merit almost commensurate with the quality of the presswork. Thanks for this are due, first, to one type style (Kabel) being featured for display throughout with a related letter for text. Display is all right; in fact, our criticism of this angle is that borders of advertisements are incomplete rules, being only on three sides. This results in an incomplete effect and lack of unity. Another point: If the figures "1939" in reverse in the blue band on the left side of the striking cover (photo in black with title in reverse at bottom on right side, also bled off) were larger the design would be better balanced. Be proud of your work, folks of Custom-you have a right to be!

S. C. TOOF AND COMPANY, of Memphis, Tennessee.—Congratulations on your handsome piece, "A Pageant of Printing Progress," commemorating your seventy-fifth anniversary-three-quarters of a century of printing in Memphis. It is fittingly done in gold and blue. Starting with the mailing envelope, the title and the firm name are printed by the virkotype thermography process in a rounded-end panel, bleeding off the edge in the upper left portion of the envelope. This same panel and copy are repeated on the front cover, bleeding off the right edge in this case, and on the title page and back cover are used again with different copy in these places. There are three sections in the book under the headings, "A Saga of the New South,"
"Printing Means 3 Methods at Toof's," and "Toof Craftsmen and Their Tools."



Jack Snell, of Toledo, Ohio, who designed the Brim card reproduced under Carl S. Junge card and erroneously credited to Mr. Junge on page 50 of Specimen Review for November, designed top letterhead. Building and rule blue, copy black, Richard J. Hoffman, of Los Angeles Junior College, did second one. "Press Bulletin" black, rest of copy in blue. Rex Cleveland, New York City typographer, designed the third from top. Large monogram red, rest black, From a Swiss printer comes letterhead with grape design. Leaf green, rest of copy black, stock gray. At the bottom, is letterhead set up and printed by J. M. Bundscho, Incorporated, advertising typographers, Chicago. Initials in butf tone.



The pages in these sections are 11 by 7, 11 by 71/2, 11 by 8, and 11 by 81/2 inches, respectively. Thus, each of the last three sections extends a half-inch beyond its preceding section and on these margins, alternating gold and blue (bleed edges of the pages), are the titles of the sections. Thus, the edges serve, in a way, as page-depth thumb tabs. As the subtitles indicate, the book tells of the establishment, growth, and present status of the firm; its various services and processes available to customers, and, in the final section, is a profusely illustrated story of the men and their work. There are twenty-four pages in the book. It has white laminated Cellophane covers with gold plastic binding. Starting with a striking wood-cut type illustration, the book abounds in beautiful examples of pictorial work. On page 5, for example, is a symbolic-type panoramic drawing of factories, farm buildings, skyscrapers, and other structures in black and gold combined with the white of the stock that is an outstanding example of this type of illustration. AnThe Gilcrafter, the house-organ of the Gilbert Paper Company, Menasha, Wisconsin, included The Inland Printer in its "Letterheads of The Month" along with those of two art studios. Top one is in two tones of brown; middle brown on buff stock, emblem in rose. Bottom letterhead, panel at top and initials, "BS" blue—rest black

other is an illustration of an oriental rug, in full color, against a gold background. It's a specimen of Toof color printing, and a fine one! There are some thirty halftones in all and ten line drawings. A special feature is the illustrations and descriptions of the three types of printing—letterpress, engraving, and offset. Again, we voice our hope of seeing many printers doing likewise on their birthdays and other occasions.

CAPE TECHNICAL COLLEGE, Capetown, South Africa.—The Craftsman, exemplar of the work of students of the printing department, is a commendable project. We like the simple yet forceful cover immensely, but offer the suggestion that the 18-point rule in color across the bottom be only as wide as is the shield, also in color, at the top of the design and above the title. The widest element of

a design should be at or near the top, not at bottom. Here's something to discuss in class and, while it is being discussed, contemplate the effect of the design being raised just a little. Our idea would have better effect if the line "Craftsmen" were a bit longer. The real gems of design, especially typographic, are simple (uninvolved) and direct, and your design even "as is" has this important quality. The title page has a most effective layout, but the "process," or near-process, yellow was not a happy choice for the second color. We admit one of the reasons for making this point is the writer's dislike for the color (except when enriched by some red), but the other is a sounder reason. The hue is too weak in value to achieve good tonal balance and the results of various studies on color preference do not constitute a testimonial for yellow. The blue tint is too weak on the page "This Book." Compare it with the "Foreword" page facing, where the second color is a red, and you'll get the point. Black is stronger than any color. That's why

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lines of type and other elements to be printed in a color should be stronger in tone than those of a design which are to be in black and in proportion as the color is weak. In tone value yellow is the weakest of the six primary and secondary colors. Orange is stronger than yellow. In this connection, a comparison of the page "The Printing Business" and the next right-hand page following will prove decidedly interesting and conclusive, especially if you follow on to the striking page "Strawboards" where the orange is stronger and good tonal balance is accomplished. The really serious fault has now been covered. Layout is very good all through. You use good old types and some sparkling new styles, and presswork is excellent. All in all, "Congratulations."

UNIVERSITY COLLEGE, of Nottingham, England.—The neat cover of "Specimens of Printing" is at a definite handicap with gold the second "color" on bright orange stock. Except when light is from just the right angle, what appears in gold is all but invisible, it is certainly not readable. There must be a definite contrast between color of printing and color of background. Black ink on black paper could be detected only by the gloss of the ink. Black ink on white paper is more than a habit. Orange ink on orange paper is just as futile as black ink on black paper. Logically, therefore, a color of ink closely related to color of paper (background) is relatively futile in proportion as the color of ink is close to the hue of the paper. While layout and composition of "inside" pages are not bad, they're not top-notch, not equal to the craftsmanship of the pressroom boys. For one thing, we can't see any advantage in breaking a panel for one line to extend through as on subtitle page, "Offset Lithography." Our judgment is that a complete panel would be more effective and, obviously, more pleasing. The important words "Offset" and "Lithography" in two lines rather than one would be an improvement. Just compare this panel with the next one where "Advertisements" is the featured line for a demonstration of the importance of unity. Featured in the section, "Advertisements," are displays of three English printing magazines, not particularly effective. That of The British Printer is best, but would be better if text were in roman instead of italic, if lines were not so crowded, and if the two "bullets," in orange, were really bullets and not cannon balls. Rules, in a rather sickening yellow along the lefthand side of that of another magazine, detract even from the bold type used. It is deep blue on gray stock. We'd get a big thrill from seeing The Inland Printer, which is received regularly by many English printers and most schools "over there," similarly represented in the next "Year Book." Compared with the typographic craftsmanship of the "Year Book" of Northwestern Polytechnic, Prince of Wales Road, London, your book offers great opportunity for improvement, so we suggest careful examination of the book of this other school as a means to improving yours.

ALFRED M. GEIS SAYS:

"Gravure Is Not Competing With Letterpress"

• "The process of gravure is not encroaching on the work of the letterpress printer." So stated Alfred M. Geis, manager of the Baltimore plant, Alco Gravure, Division of Publications Corporation, before the Rochester Club of Printing House Craftsmen and the Department of Publishing and Printing, Rochester Athenaeum and Mechanics Institute on November 20, last.

Mr. Geis explained in detail the processes necessary in the production of gravure. In the usual work, newspapers send only original photographs and proofs of type matter, along with a tracing layout keyed with photo numbers. All other work is done in the gravure plant.

NO MAKEREADY

None of the usual difficulties, such as are found in letterpress, are encountered. No makeready exists, such as the letterpressman uses. Within five minutes after the cylinder is placed on the press, the run begins. The one roller for each cylinder often lasts as long as five years. Sheets are dried over a heated drum. Various equipment allows the printing of three colors and black, and perfecting is accomplished, as well as folding to tabloid newspaper size. From that point other binding may be done.

MANY PRODUCTS

Types of products adapted to gravure include: textiles in common cloths, silks, and fabrics, soap wrappers, glassine, Cellophane candy wrappers, metallic papers, box linings, wall-paper, and the usual run of "rota" newspaper sections, broadsides, scenic booklets, catalogs, postage stamps, radio dials, et cetera.

A "question" period followed the dynamic presentation by Mr. Geis:

QUESTIONS AND ANSWERS

Q. How deep are cylinders etched? A. Up to .0045-inch, on the plate, which is about .005-inch thick.

Q. Does all the ink come from the etched cells? A. Practically, yes. Suction does this work.

Q. Why is most newspaper gravure in brown? A. It is a good neutral color for the illustrations, although any color ink may be used.

any color ink may be used.

Q. At what speed can gravure be printed? A. The average speed is about 36,000 an hour on rotary presses. On sheet-fed, the speed is about the same as it is on letterpress machines.

Q. Why does gravure have that moist effect? A. In newspaper work, much of this is caused by the naphtha in gravure ink cutting into the oil ink of the letterpress sections of the newspaper.

Q. What is the usual length of run? A. It is impractical to run less than 20,000 sheets (not "jobs") through the presses, and the runs go from that figure up to five and six million.

Q. What is the standard line screen? A. The 150-line on rotary; and up to 225 in sheet-fed.

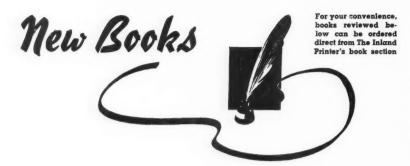
Q. What is the life of a plate? A. 700,000 to one million.

Q. Do you have trouble in reproducing serifs on type? A. No, we can now get a good result with a sixpoint serif—in fact, we can get a very good six-point reverse plate.

Q. To what extent is gravure used in catalogs of mail-order houses? A. These are having more and more gravure sections each year. Even in an industry as young as gravure, we already find specialists who are doing nothing but gravure for mail-order houses. Gravure sections can be run parallel to letterpress rotaries, and both processes folded in the same piece of printing.

same piece of printing.
Q. To what extent are magazines taking to gravure? A. Very much. Look is 100 per cent gravure, as well as This Week, Women's Home Companion, and many others. Collier's is about one-half gravure at the present time.

Q. Is help scarce in gravure? A. It is! Our plant is now running twenty-four hours a day, with overtime. More apprentices should be trained right now to keep up with the demand for good workmen.



Printing Metals

In its ninety-two pages, this book gives the story of printing metals—composing and typecasting machine, stereotype, and electrotype-backing metals. It outlines general principles of metal casting and the problems of casting type and stereo plates. Finally, advice is offered on the care of printing metals during casting and before. Fifteen excellent photomicrographs of printing metals clearly reveal the physical structure of the metals and the differences between the alloys.

An historical note states that after the passing of type carved from birch twigs the typemaker conceived the idea of casting metal, using an engraved or die-sunk mold of bronze or iron.

The metal for the earliest types was lead, the historical notes recall. It failed to withstand pressure and wear. It contracted, as it hardened, losing sharpness and definition. Tin's property as a hardening alloy was known, but tin was costly and cast alloys of lead and tin still failed to give a perfect type face.

Antimony was found to give needed hardness, resistance to wear and distortion under pressure, reduced contraction when cold. But antimony was hard to get, so, ingeniously, the typefounder put some powdered antimony sulphid, together with some iron horseshoe nails, in the pot with the lead and tin.

Production of type-metal alloys is now an established industry with a range for all printing purposes. Proportions of tin, lead, and antimony vary the type's purposes. Standardization of quality, uniformity, and reliability is an achievement of the last twenty years this reference book shows.

Metals for the linotype, intertype, and typograph machines are grouped. Preferred alloys are given. Physical properties of linotype metal, special linotype metals, and typograph metal are considered, also depreciation of linotype metal in one chapter, and in another monotype metals are reviewed with their physical properties and casting conditions. Metal for case type, dual-purpose metal for composition and case type, metal for casting leads and for casting rule, with notes on feeding the pot get attention. Typecasting machines, including the Thompson, have a chapter to themselves.

The chapter on stereotype metal, among other things, considers metal for flat plates, plastic range, metal for curved plates, preferred alloys, temperature during "stand-by" periods, casting with "cold" metal, etcetera. Electro-backing metal is considered separately.

One chapter considers the quality of the metal and effect of impurities under the headings: manufacture, cost, appearance, impurities, iron, copper, oxides, arsenic, and nickel. Another is devoted to melting loss, fluxes, and depreciation. This is under the heads: How to reduce melting loss, fluxes for printing metals, extent of depreciation, result of depreciation, reviving alloys, assay checking, sampling of ingot metal, molten metal, and a quantity of type or slugs.

Subheads in the instructions for remelting type and slugs include the melting pot (illustrated), work of remelting, keeping metals separate, temperatures, cleaning metal, removing dross, and the other steps to appearance of ingots and fumes. Other sections include temperature control, thermometers, pyrometers, distance thermometers, "paper test," electrical heating, automatic ingot feeders, dross containers, and the future of printing metals. There is an interesting extract from a paper by Sir Thomas Legge, senior medical inspector of factories, reporting that "cases of lead poisoning among

printers can definitely be said to be due to the inhalation or breathing in of either dust or fume containing small particles of lead . . . type metal and fresh type are harmless. The stereotyper and foundry worker are liable to get lead poisoning while drossing the molten metal, or from careless dumping of the dross on the floor and the subsequent sweeping up and bagging operations."

"Printing Metals" is the best work on its subject so far. Its publisher is Fry's Metal Foundries, Limited, London, England. Well printed on 80-pound uncoated book paper, it bears the imprint of the University Press, Oxford. The book is bound in dull red linen, cover and backbone are gold stamped.

Litho Platemaking

In "Photography and Platemaking for Photo-Lithography," I. H. Sayre, in charge of offset platemaking at the Chicago School of Printing and Lithography, starts right in at the beginning with "Chemistry and its Application to Lithographic Printing."

"What is chemistry?" the author asks; then proceeds to answer the question . . . It's a review for those who have studied chemistry, sound fundamentals for those who haven't. From there (after some twenty pages of the chemical fundamentals of lithography), the book goes on to zinc and aluminum plates, albumin platemaking, and the various "miscellaneous printing methods."

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Part II is photography from its chemistry on through to the several types of negatives, halftones, and photographic equipment. In this part, layout and impositions for the lithographic press are explained as well as many necessary and related subjects. Then follows a "General Discussion of Color" and, finally, one of the most valuable features of this needed and capably done book—a glossary of some 200 terms used in the photography and platemaking processes of lithography.

It is evident that a great desire to make it easy for the student to learn and do went into this book. Diagrams, tables, halftones are used in generous measure in the sections where they will help to further clarify the text which, itself, is written in non-technical "laymen's language." Here is a sample of it—this from "To Make Contact Positives" section of the book:

"A positive is the reverse of a negative and is made by placing a piece of unexposed film in contact with the negative and exposing it to light. The negative is placed on top of the film with the emulsion side of both the negative and the positive facing the light. It is locked in a vacuum frame in the darkroom and given a short exposure to light. . . ."

While the process described above is a manual operation and not a very complicated one, of course; it is typical of the author's use of short one- and two-syllable words, and simple sentences, to describe the operations covered by the book. Even the young apprentice, just starting in to learn lithographic platemaking, will be able to fully understand what the author is telling him as he uses the book as text background for his shop training.

"Photography and Platemaking for Photo-Lithography," contains 280 pages of text and illustrations. It is well printed and well bound. The book will be sent post-paid by The Inland Printer Book Department for \$5.00.

History of Photography

The complete title of this impressive work is "The History of Photography . . . Its Relation to Civilization." In translating this painstakingly compiled history of photography by Dr. Erich Stenger, Edward Epstean has placed everyone in countries where English is spoken even further under obligation to him.

One who since 1870 has devoured every line he could find on photography declares that Dr. Stenger's book has given him greater satisfaction than any of them. Fascinating as a novel, it can be opened at any page and the text at once grips the interest of photographer and the layman.

The ability of the book to capture the reader's attention is due to the careful planning and arrangement. There are 204 pages under twelve chapter headings, 170 subheads, and an index of twelve pages. There are 1213 separate notations, written in terse, non-technical English.

"History of Photography" presents for the first time forty-one excellent portraits of pioneers who harnessed light to the service of man through photography.

The book is well printed and well bound, price \$5 from The Inland Printer Book Department.

Printer's Centennial Book

It was 100 years ago that the firm of Hazell, Watson & Viney, Limited, London, England, began. Observing the centennial anniversary, this year, a 224-page book, titled, "A Century in Print-The Story of Hazell's, 1839-1939" was issued. The book, written by H. J. Keefe, tells the story of the printing establishment as founded by William Paul at 14 Kirby Street, Hatton Garden, and its progressive development during the following 100 years into the present enterprise with "printing and binding works for periodical, commercial, and legal printing at 52 Long Acre, London," and "printing and binding works for books, catalogues, periodicals, colour printing, photogravure printing, and printing ink factory" at Aylesbury, besides seven subsidiaries and associated enterprises. The present financial position of the firm is indicated by an item in the centenary report of Ralph C. Hazell, chairman of the board, to the effect that the "general reserve is now £140,000" and there is "a reserve for taxation, development, and other specific purposes of nearly £109,000." The assets of the firm "are a little over £1,000,000.

"A hundred years ago the development of printing and, consequently, the diffusion of knowledge were gravely hampered by the heavy paper duty, by a tax on all advertisements, and by the stamp duty on newspapers," reads part of the foreword. "The state shirked its responsibility for education, with the result that, despite much well meaning philanthropic effort, the bulk of the population was illiterate. Poverty was wide-spread; life was rough and often brutal; and social conditions generally, judged by present standards, were deplorable. Industrial welfare, as the term is understood today, was practically unknown. Gradually, sometimes by almost imperceptible stages, conditions improved. Later, in the century under review, the pace of advance quickened notably. It may fairly be argued that the printing press has contributed its share to the striking progress which has been achieved.

The book is profusely illustrated, not only with pictures of the "works," and of principals and executives of the various branches of the firm, but with photogravure reproductions of scenes of London, in addition to line engravings of his-

torical documents and parts of periodicals published by the organization for its clients which include numerous famous companies.

The beginning of the welfare work of the firm among its employes was the result of the reading by Walter Hazell, in 1864, of an American novel, "The Silent Partner," by Elizabeth Stuart Phelps. As a direct result of the novel's influence, Mr. Hazell introduced the Saturday half-holiday in England, closing at 2 P. M. instead of at 5 P. M. The free Saturday afternoon became a general rule in industry in a few years and is said to have been responsible for bringing organized sport into being, and "gave workers hitherto-denied opportunities for self-education in reading, visits to museums, art galleries, and so on."

Names of famous persons who have had business relations with the printing establishment are mentioned in the book and, in several cases, their pictures are shown. Reference is made to John Ruskin whose attention was attracted to the Aylesbury works five years after it started. "For many years all his works were produced at Aylesbury," the book recalls. Comment was made that Ruskin "would have preferred that the printing should have been done by hand instead of power-driven machinery, which he hated, but this was impossible owing to the size of the editions required."

The present European War has had its effects upon the plans of the management and finances of the business as is evident from the remarks made at the recent annual meeting of the shareholders of the company, said to number about 1600. Mr. Hazell in his report said in part:

"Owing to the inevitable difficulties created by the international situation, we have this year no striking new developments to record. In recent years the business has grown rapidly. The past year, however, has called rather for strengthening and safeguarding our existing undertakings than for launching out on new ventures. We have incurred considerable expenditures on air raid precautions, using the term in its widest sense, and we believe that we are doing all we can to minimize the effect of a possible emergency, should it occur. The increasing burden of taxation has also left its mark on the profits of recent years."

ACCURATE COUNT OF CHARACTERS

This fifth article of the series on preparing to become a skilled type-layout man

• IN A LOT OF WAYS, a layout man is a "type-tailor." He must take the exact measure of copy furnished, and fit it into a space so it looks trim and neat, like a good suit of clothes.

It would be easy to measure copy if it were all furnished neatly typed on standard-size sheets of paper, in one standard size of typewriter type. However, this is just a happy dream! Copy is furnished to the printer in every imaginable way.

Some customers do furnish copy neatly typewritten, of course. Some send it single-spaced, others doublespaced. We've also seen both kinds of spacing on one sheet of copy paper!

Then, again, some customers furnish copy that was typewritten to begin with, but it has undergone so many changes and alterations in handwriting, that corrections appear all over the sheets. This kind of copy is especially difficult to work from.

Other customers furnish a clipping from a newspaper or other job which is already set in type. This must then be first measured, or counted, so it can be reset to fit the job in hand.

A few customers furnish copy that has been reduced by photography or photostating from a larger original. Such copies are commonly called "prints" or "stats."

Another group of customers furnishes copy which has been clipped out of offset or rotagravure pages. Copy such as this is quite often set smaller or larger than reproduction furnished, making it necessary to

count it accurately before marking it for setting into type.

The prize customer is the "boy friend" who furnishes handwritten copy that is scribbled all over both sides of scratch paper, envelopes, or other material. However, the grand prize of all, for copy furnishing, goes to the customer who uses all shapes and sizes of wrapping paper as a base-and on this pastes paragraphs of typewriting, clippings of typesetting, and decorates the whole with handwriting flourishes that look like some foreign language! With such a mess of copy to work from, the printer or layout man is expected to create neat, presentable jobs of typesetting. Sounds tough, doesn't it? But it isn't difficult, if you start at the beginning and learn to count your copy first!

To learn to count typewritten copy, you must first understand that this kind of copy is commonly typed in two standard sizes of typewriter type: Elite, which runs twelve characters to the inch, and Pica, which runs ten characters to the inch. This means that you can use an ordinary ruler to measure the number of characters in any typewritten copy.

However, always be cagey about the number of characters to the inch, whenever you see strange-looking typewritten copy, because, believe it or not, the writer has worked from copy that counted eleven characters to the inch.

Another word of caution about character counting is in order here, too. It is this: Whenever you count characters, you must be sure to count each letter or punctuation mark, as well as each space between words, as ONE character. Then you will have an exact character count.

Another thing—as you count lines in any copy, always count half lines as *half lines*, and all fairly full lines as *full lines*.

Take a look at the *Elite*, or the smallest typewritten copy. This is Diagram 1. Take a ruler and measure the characters on any line where you can get a character count in one inch. You will find that this copy measures twelve characters to the inch. (Don't forget to count each space between words as one character in all copy!)

Now, measure one full line and you will notice that it *averages* seventy-five characters. This average is arrived at by balancing long and short lines. Test it out yourself by laying your ruler down along the ends of the lines.

Now you know the average characters on one line. Multiply this result by number of lines (nine and a fourth lines). The result will be total number of characters in the copy, which is just about 694 characters.

Figure 1. Copy below totals twelve characters to the inch, or seventy-five characters to the average line. Multiplied by nine and one-fourth lines makes a total of 694 characters

WIFE'S JOKE HEIPS LAND AN EIGHT-POUND BASS

Eldorado, III., July 5.-- (AP) -- Because his wife has a sense of humor, Al Cagle, retired mining engineer, probably will be Illinois' champion bass fisherman for 1939.

With a pole and line and the help of a son, Cagle landed a small-mouth bass weighing eight pounds seven and a half ounces in a mine pond near this city. It was one of the largest bass ever caught in southern Illinois.

For a joke, Mrs. Cagle had baited her husband's hook with the tail of a small fish while he was not watching the pole, expecting him to be chagrined when he pulled the line from the water. The big bass struck the fish tail.

It was officially weighed in a fishing contest at Harrisburg.

INSURES CORRECT FITTING OF COPY

covers important matter of making copy go into space provided • By WILL LAUFER

WIFE'S JOKE HELPS LAND AN EIGHT-POUND BASS

Eldorado, Ill., July 5. - (AP) - Because his wife has a sense of humor, Al Cagle, retired mining engineer, probably will be Illinois' champion bass fisherman for 1939.

With a pole and line and the help of a son, Cagle landed a small-mouth bass weighing eight pounds seven and a half ounces in a mine pond near this city. It was one of the largest bass ever caught in southern Illinois.

For a joke, Mrs. Cagle had baited her husband's hook with the tail of a small fish while he was not watching the pole, expecting him to be chagrined when he pulled the line from the water. The big bass struck the fish tail.

It was officially weighed in a fishing contest in Harrisburg.

Now measure the story's heading—it totals exactly forty-two characters.

man

Take a look at Diagram 2. This is *Pica*, or largest typewritten copy. Lay your ruler on any line and you will notice that this copy measures ten characters to the inch. In one full line it will average sixty-three characters.

Multiply the above result by total number of lines, eleven. You have a total of approximately 693 characters. Again measure the heading. It totals exactly forty-two characters.

Now look at Diagram 3. This is a newspaper clipping slightly reduced. Here's the way to count this copy: Let your eyes scan over the first dozen lines. Then pick out any three lines that look like they are set normal, that is, not too much or too little space between words, and containing an average assortment of thick and thin characters.

Follow the copy downward. When you come to Line No. 2 of the text, which begins with "cause his," you will find that this line and the next two lines (these three lines together) will give you a good average character count.

The reason for counting three lines is because one line may not give you the close average count that three lines will give.

Now, the count of text line No. 2 is thirty-six characters, the next line thirty-four characters, and the fol-

Figure 2. Above copy totals ten characters to the inch or sixty-three characters to an average line. Multiplied by eleven for the number of lines, this totals 693 characters

lowing line thirty-five characters. The total count of all three lines is 105 characters. Divide this count by three and you will obtain an average count of thirty-five characters to one line of copy.

Multiply this count by total number of lines in copy (twenty lines) and you will secure a total of approximately 700 characters in the copy. Now count the characters in the heading. The top line has twenty-two characters. The bottom line has nineteen characters. Particularly notice how each line in the heading contains about the same number of characters. This is absolutely necessary for headings that must be set newspaper style.

Now let us consider handwritten copy. To arrive at a character count for this kind of copy, it is first necessary to know that most copy writers, typographers, and layout men agree that the average word contains five to six characters.

It is easy to prove this out by measuring the total number of characters in each paragraph of the type-written copy, and dividing number of characters by number of words. You will discover to your amazement that this theory works out before your very eyes. Try it!

Now then, the simple way to count handwritten copy (for most practical purposes) is to count the words in the copy, and then multiply the word count by six characters to get number of characters.

Take a look at Diagram 4. You will find that if you count all the words in the handwritten copy they will total 124 words. Multiply this result by six characters and it will give you

Wife's Joke Helps Land An Eight-Pound Bass

Eldorado, Ill., July 5.—(P)—Because his wife has a sense of humor, Al Cagle, retired mining engineer, probably will be Illinois' champion bass fisherman for 1939.

With a pole and line and the help of a son, Cagle landed a small-mouth bass weighing eight pounds seven and a half ounces in a mine pond near this city. It was one of the largest bass ever caught in southern Illinois.

For a joke, Mrs. Cagle had baited her husband's hook with the tail of a small fish while he was not watching the pole, expecting him to be chagrined when he pulled the line from the water. The big bastruck the fish tail.

It was officially weighed in a fishing contest at Harrisburg.

Figure 3. News clipping of above averages 35 characters to average line. Multiplied by twenty lines gives 700 characters total

Eldorado, Il, July 5.— (AP)—Because his wife has a sense of humor, al Cagle, retired mining engineer, probably will be Illinois' champion base fisherman for 1939.

With a pole and while line and the help of a son, Cagle landed a small-mouthed base weighing eight pounds seven and a half ornices, in a mine pond near this city. It was one of the largest base ever caught in southern Illinois. For a joke, This, Cagle had baited her husband's hook with the tail of a small fish while he was not watching the pole, expecting him to be chagrined when he pulled the line from the water. The big base struck the fish tail.

It was officially weighed in a fishing contest at Harrisburg.

Figure 4. Handwritten copy above averages 124 words. Figuring an average of six characters to a word, we get a total of 744 characters for the entire piece of longhand copy

a total of 744 characters, or approximately sixty-five characters more than are actually in the copy, if you count the characters exactly in each paragraph.

If you multiply the number of words by five and a half characters, you will come out almost exact for this piece of copy, which averages between five to six characters to an average word.

The safest way to count handwritten copy is to figure six characters to an average word, because you can always open up the lines a little, if necessary, when the copy sets short. However, you can't do anything with copy that sets too long.

Of course, whenever it becomes necessary to figure handwritten corrections for copy that must be closely fitted on lines already set, it's always best to count characters, because the character count is absolute and final.

Whenever it is necessary to measure copy for captions, always count

the characters in each caption—regardless of number of captions—then you will be able to tell how the captions will appear before setting into type.

One more hint about character counting would be in order, and it is this—a copy writer or author may ask you to specify the number of words necessary to fill a certain space

Here's the way to do it: Find out the number of characters on one line of type size you wish to set. Then divide this total by six characters to reduce the characters back to words. Then multiply the words on one line by number of lines to get total number of words.

When measuring copy to fit into any space very closely, always count total characters in each paragraph. In this way you can definitely check the number of lines each paragraph will make when set into type—giving you almost perfect accuracy. Test out this theory by checking the type-written copy against the newspaper clipping in this article.

A hint about totaling characters: it can be explained thinking of the estimator who always totaled his figures in "nickels and dimes," instead of in "pennies." The same principle can be used with type. In other words, you will find it an advantage, when counting total characters in paragraphs, to avoid the use of odd figures, and carry your totals out to the next figure in fives or tens.

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For instance, if you count 222 characters in a paragraph, make it 225 characters. If you count 351 characters in another paragraph, make it 350 characters. You will find this helpful in securing the final result more quickly, because odd numbers are confusing.

UNCLE'S ENVELOPE PRICES ARE SHOWN UP

Here are surprising facts and figures about the printed envelopes it has long been assumed the United States

Government sold at bargain prices. This article tells how to regain some of the work • By THOS. C. RYTHER

• Undoubtedly, one of the most astounding feats of the century has been accomplished by the United States Government in selling printed envelopes at approximately Franklin List prices, and all the while keeping the customer convinced he was getting them for 24 cents a thousand!

The smoke-screen has been so effective some 200,000 printers and about 32,000 printing plant owners have been misled by it. Printers have resigned themselves to the loss of this part of the envelope business. Envelope users have bought abominable envelope typography when they could have had respectable work at practically the same price. They wouldn't have to wait four weeks for an order to be delivered, either!

Isn't it true that the Government prints envelopes for 24 cents a thousand? Well, that's what we've been told, but we've been too gullible. The cold facts are that after three or four weeks' wait you get your thousand No. 10, Sub. 28, three-cent printed envelopes and pay not \$30.24, but \$33.84. The printing and the envelopes have cost exactly \$3.84.

Let's not dwell on the 24-cent printing charge, but look more closely at what our generous Uncle charged for his stamped envelope before he started to print. For an envelope that costs the Government 65 cents a thousand net, the selling price is \$1.92, unprinted. One costing \$1.23 net, which is our No. 10, Sub. 28, referred to above, is sold for \$3.60, unprinted, in thousand lots. Smaller quantities are higher. A little arithmetic shows the margin of profit to be slightly under 150 per cent on one, and more than 200 per cent on the other. Our businessminded Uncle has said considerable about his 24 cents a thousand for printing, but has neglected to mention his profit margin on the blank stock. Apparently, the commercial printer will have to call the customer's attention to this oversight!

When the local printer sells his blank envelope at a 200 per cent profit, he can also come close to doing the printing for 24 cents a thousand, as the tables will show.

Table 1. gives the cost of envelopes in two sizes and weights to both the local printer and to the Government. It also shows the Government's selling price, both printed and not printed.

Looking more closely, we find from the last column in Table 1. that if we buy a thousand No. 634—Sub. 28, we pay \$2.76; and for Sub. 24, \$2.16. In the No. 10 size, we pay \$3.84 and \$2.88 for the two weights.

stock. To be specific, the envelope which costs the Government \$1.23 a thousand will cost the rest of us \$2.20 in five-carton lots. The third line in Table 2, under Grade 120, shows what the local printer would charge, using the Franklin Price List, for the same quality envelope. The next line reduces the difference between the Government's present charge and the local printer's Franklin price to the thousand basis. On a 10,000 order, he would charge just under 54 cents a thousand more, or

	Government	Cost to lo	cal printer	Government			
	cost 1,000*	1 Carton	10 Carton	selling price unprinted	selling price printed**		
No. 10—Sub. 28 No. 10—Sub. 24	\$1.23	\$2.39	\$2.07	\$3.60	\$3.84		
(Govt. No. 8).	. 1.10	2.13	1.84	2.64	2.88		
No. 63/4—Sub. 28 No. 63/4—Sub. 24		1.39	1.20	2.52	2.76		
(Govt. No. 13)	65	1.21	1.05	1.92	2.16		

Table 1—Showing cost and selling prices of Government envelopes, printed and unprinted.

Table 2. shows what the Government charges for printed envelopes, in four grades, in quantities up to 10,000, alongside the price it would charge if using the Franklin Price List. Note that in all quantities of two thousand and above, for the No. 10, Sub. 28, costing the Government \$1.23 a thousand, our crafty old Uncle is charging more than he would charge if he used the Franklin Price List. Incidentally, this is the size and weight the Government prefers to sell. It is a good envelope.

On the Grade 65 stock, the Government's selling price doesn't reach Franklin at 10,000, the two are practically the same at 20,000. On Grade 80, Franklin prices are lower for 8,000 than the Government price.

A point to be borne in mind, of course, is that if the Government used the Franklin Price List, its prices would be under those of the commercial printer who used it, because of the Government's quantity buying power, which automatically brings a 35 to 45 per cent discount off the ten-carton price in cost of

\$5.35 in excess of the Government for the entire lot. On five thousand, the difference is 76 cents a thousand.

Obviously, the commercial printer doesn't yet have his competitive Uncle licked in the envelope business, particularly in the lower grades and for the smaller quantities. At the same time, the picture isn't hopeless. It isn't nearly as bad as too many of us have always thought it was, and we can make it better.

Things the commercial printer can do are several. He can, and must, start now to acquaint his prospective envelope customers with the fact that they are paying \$3.84 for a thousand No. 10, Sub. 28, envelopes instead of 24 cents. He needn't be reluctant to tell the customer that he can furnish him blank envelopes, charge 35 per cent handling charge, the customer can hire someone to stamp them, and still save money.

There are no doubt many envelope users who will listen attentively when told that they can patronize their local printer and get an envelope which better represents their business for only 76 cents a thousand more in 5,000 lots, or for only 54 cents a thousand more in 10,000 lots for the No. 10, Sub. 28. That is, presuming the local printer is using the Franklin list. A way to reduce even that slender difference is for several printers to buy jointly in 10-carton lots. Many envelope users believe it will cost them two or three dollars a thousand to keep the business at home, which simply isn't so.

The envelope user who patronizes the local printer in preference to the Government will, of course, have to stamp his own envelopes. Even so, many would prefer this to having to invest \$30 in postage every time a thousand envelopes are purchased.

Without doubt, one of the most uneconomical practices is to stock several months' supply of stamped envelopes. Every person who works in an office where this practice is

Have You Met Young Mr. Horgan?

· Among the thousands who visited with Stephen Henry Horgan, and viewed his remarkable collection of photoengravings during the recent Graphic Arts Exposition in New York City were hundreds who regarded him as an old friend, although they had never met him face to face! The reason was that for more than forty-five years, beginning in June, 1894, Mr. Horgan did special work for THE INLAND PRINTER. Through correspondence with him in his column, "Process Engraving Notes and Queries," and through the photoengraving department, which he also edited for many years, they had learned to really know him.

But reminiscences are scarcely in order for anyone who, although eighty-five, conducted a one-man It was on March 4, 1880, that Mr. Horgan made the first halftone for newspaper publication to be printed. That halftone, historically known as "Shantytown," made its debut in the original New York Daily Graphic.

The first true halftone made with a crosslined screen by Mr. Horgan has never been published, as was explained to many who saw his exhibit.

It was a picture of the famous and beautiful actress, Maud Branscome, in the part of "Little Bo Peep." The printer turned thumbs down on the crosslined screen halftone, spurning it because "it would print like mud."

It was mechanical—not photomechanical—difficulties that slowed down the arrival of fine reproductions from photoengravings in newspapers. "Back in 1894," explained

Grade 120*	500	1000	2000	3000	4000	5000	6000	8000	10,00
Government price for envelopes and printing	\$1.92	\$3.84	\$7.68	\$11.52	\$15.36	\$19.20	\$23.04	\$30.72	\$38.4
If Government used Franklin Price List	2.90	4.50	7.65	10.75	13.75	16.75	19.75	25.50	31.2
Local printer, using Franklin**	3.55	5.75	10.15	14.50	18.75	23.00	27.25	35.50	43.7
Local price would exceed present Government price,									
a 1,000		1.91	1.24	1.03	.85	.76	.70	.60	.5
Grade 110									
Government price for envelopes and printing	1.44	2.88	5.76	8.64	11.52	14.40	17.28	23.04	28.8
If Government used Franklin Price List	2.85	4.38	7.40	10.37	13.25	16.13	19.00	24.50	30.0
Grade 80									
Government price for envelopes and printing		2.76	5.52	8.26	11.04	13.80	16.56	22.08	27.6
If Government used Franklin Price List		4.00	6.65	9.25	11.75	14.25	16.75	21.50	26.2
Grade 65									
Government price for envelopes and printing		2.16	4.32	6.48	8.64	10.80	12.96	17.28	21.6
If Government used Franklin Price List		3.81	6.28	8.68	11.00	13.32	15.62	20.00	25.0
* The grade, representing the cost of a thousand envelop (blank stock), is held constant here instead of fluctuating of the basis of quantity used, as in the Franklin Price List. The Government actually gets quantity-buying discounts.	ie l	prices t	hat bot 1 and	th the C	overnm	ent and	local pi	vernmen rinter pa rence be	y for

Table 2—Showing the Government's prices for printed envelopes and what it would charge using the Franklin Price List, as is customary.

followed (with the possible exception of the boss) knows of the various leaks which regularly occur. There is less loss in buying postage stamps, since they can be bought in smaller quantities and can be more easily locked up. If a dozen threecent stamps disappear from the stamp box the fact is likely to be detected. When a dozen stamped envelopes from a thousand, or even from a box of five hundred, vanish probably they won't be missed.

There are facts like the foregoing and many others about the Government's competition with private industry in the printing field to publicize to our mutual benefit. show at the Graphic Arts Exposition which achieved a top position in interest created.

From September 25 until the close of the exposition on October 7, Mr. Horgan was an engaging host to thousands of old-timers in the graphic arts, and to many young, eager apprentices as well.

"This experience has given me as great a thrill as I've ever had," said Mr. Horgan, smiling, as the time approached for closing the exhibit. In a life packed with thrills of achievement in the field he chose to become an authority—photomechanical reproduction—that was saying a great deal. He really meant it!

Mr. Horgan, "the newspaper presses could neither register a set of fourcolor plates, nor, with the felt packing covered by coarse muslin, was it possible for them to print color plates."

Editorially, the first illustrated daily said on March 4, 1880: "We are showing an illustration entitled, "A Scene in Shantytown, New York." We have dealt in our paper, heretofore, with pictures made from pen drawings. Here we have one direct from nature. Our photographer made this negative, in the immediate presence of the shanties which are shown in it. We are still experimenting with this process and feel confident that



Stephen H. Horgan with his exhibit of early halftones which was a high point of interest at the Graphic Arts Exposition in New York City

our experiments will result in success, and that pictures will eventually be regularly printed in our pages direct from photographs without the intervention of drawing."

This editor little realized his prophecy was so true that within a comparatively few decades halftones would be used in newspapers all over the globe and that by 1940 they would be cabled under the sea and broadcast through the air!

The Inland Printer, in March and April, 1924, published articles by Lida Rose McCabe titled "The Beginnings of Halftone," telling, for the first time, the account of Mr. Horgan's achievement. These attracted so much attention that they were reprinted; they can be found in public libraries and are now part "of the

record" in graphic arts files. Incidentally, they brought protests from Philadelphia, where the present halftone screen was developed and patented.

It appeared reasonable then that Mr. Horgan could not have made halftones in 1880 when the halftone screen was not patented until 1893. But Mr. Horgan, like "Bre'r rabbit, he lay low" until the great Graphic Arts Exposition of 1939 when he showed some of his halftones which were published in 1880. One was a poster presenting the Philadelphia City Hall, 26¾ by 17 inches. Another was a cartoon from the Graphic of March 4, 1881, 24 by 17 inches. He also showed proofs of halftones for four-color newspaper printing made at the request of Hearst and Bennett

in 1894, when the web-perfecting presses of neither of these publishers would register colors.

His profession of photoengraving continues to be Mr. Horgan's interest in life. He keeps abreast with all new developments, studies patents, gives lectures before graphic arts groups, and continues to add to his famed collection. His library on photography and its contribution to the printing trade is preserved in the Epstean collection at Columbia University Library.

During all of the time he was showing his treasures to his friends at the Exhibit, his charming wife whom he married five years ago, was constantly at his side. His "bride," as Mr. Horgan affectionately refers to her in conversation and in

his frequent letters to The Inland Printer, is the former Miss Della Van Houten. Their home is in Orange, New Jersey. But the road still sees much of Mr. Horgan, for, as a member of the Washington Club of Printing House Craftsmen, the American Institute of Graphic Arts, and kindred professional groups, he is still telling them what it's all about. Inventor, author, lecturer, and craftsman—and a good companion—The Inland Printer salutes you, Stephen Henry Horgan, and wishes you many more years of joyous life.

A Town of Books

When the complete history of printing and publishing in the towns and hamlets of New England is written, Brattleboro, Vermont, will rate a shining chapter of its own. Settled in 1753, incorporated in 1763, over a decade before the Revolution, Brattleboro today has a population of only 10,000. But the town has a place in printing and kindred industries out of all proportion to its size.

The first printing press was set up in Brattleboro by Benjamin Smead in 1797. In the 142 years since that date, books, magazines, and newspapers from its presses have been an important factor in the economic life of the community. At the same time, Brattleboro has won an enviable reputation among outside publishers and literary celebrities for the quality of its literary productions.

Started in 1931 the Stephen Daye Press, book publishing plant of the Vermont Printing Company, of Brattleboro, has over seventy titles on its list and has been called by *Publishers' Weekly* "one of the outstanding regional publishers in America." It

TOP-FLIGHT CRAFTSMEN · No. 4

• Symbolic of the great drive and ingenuity that has made the art of printing a heavy contributor to our modern civilization is alert, energetic, and progressive Lee Augustine, of Cincinnati, Ohio. Although a young man in the old and far-flung world of graphic arts, Mr. Augustine, not yet thirty-five, has twenty years of printing experience behind him. Much of those years has been devoted to an active interest in the welfare of the Cincinnati Club of Printing House Craftsmen.

His contributions to that organization have been strictly in line with his attitude toward life in general and the graphic arts in particular. It's expressed in "keep on your toes" and "watch what's new." It was in line with these precepts that he started the highly successful programs of the Education Committee of the Cincinnati organization six years ago. The committee centers its efforts on a three-fold plan of, (1) providing interesting and instructive programs for the large Cincinnati membership; (2) keeping it abreast of progress in other lines by a regular schedule of commercial motion pictures, and (3), most important, bringing to the immediate attention of the membership a full report on all new products and processes available to the industry. Mr. Augustine still is chairman of this committee. The unique and well executed program conducted in Cincinnati has been adopted with equal success by many other clubs.

Essential to keeping "in tune with the times," according to the Augustine formula, is the habit



LEE AUGUSTINE

of covering all angles of the industry by avid reading of many types of trade papers, corresponding with selected printers in strategic points throughout the world, and a faithful scanning of the "Business Opportunity" columns of several metropolitan dailies. He admits that many of the ideas gleaned from this last source are definitely "pied," but he hastens to add that "once in a while, thar's gold in them thar hills."

Mr. Augustine became associated with the printing industry at the lusty age of fifteen in the lordly capacity of office boy for The Printing Machinery Company, metal-base manufacturers of Cincinnati. Early last year, he

was elected vice-president of that concern and continues to devote his time to sales and advertising. The eleven-year-old house-organ, Base Facts, of which he is founder and editor, has national distribution. He has been in demand in all parts of the country as a result of his highly instructive trade lecture, "The Foundation Base of Profitable Printing." In addition, he is the author of numerous articles on the subject of metal base.

One hobby is enough for most busy folks, but Mr. Augustine, in addition to his work as a Craftsman, has been equally active in the Junior Chamber of Commerce movement. He helped start the strong Ohio organization and is third-termer, as president of the Cincinnati group. Its distinguished service award was awarded to him in 1935. At present, he is serving a term as vice-president of the Ohio State Junior Chamber of Commerce. In spite of his many outside activities, this busy young man has found time to assemble a very interesting and unusual private library on the graphic arts.

At his home in a Cincinnati suburb, he is "Daddy" to two fine little girls and charming, youthful Rhea Endter Augustine, whom he married in 1931.

With his promotion of all-metal base, Craftsmen's activities, Junior Chamber of Commerce, library, practical jokes, and family, Lee Augustine has ample outlets for his lively energy. His great capacity for work has, in a few short years, brought him near the top in his particular branch of graphic arts and into the select "Top-Flight Craftsmen" group.

specializes in books about New England, its history and scenery, and works of New England authors.

Legendary in the community is P. T. James, the "psychic" tramp printer who arrived in Brattleboro late in the 1860's. Shortly thereafter, with his pen guided, he said, by the spirit of Charles Dickens, he completed that author's unfinished "The Mystery of Edwin Drood." A greater mystery ever since has been the explanation of how he was able to so closely simulate Dickens' style. Another highlight in Brattleboro's literary history was the honor of republication in England of a native son's novel-"The Algerine Captive," by Rogall Tyler. It was the first American novel so honored. It paved the way for later Americans.

With this background, it seems altogether fitting that Brattleboro should be the first small town to hold a book fair. Yet the publishing enterprise shown by such an event, heretofore held only in large metropolitan centers in this country, is nonetheless astonishing, particularly when the list of celebrities participating is examined. Attending the third fair, held on October 31, were these literary figures: Frederic F. Van de Water, of West Dummerston, himself the author of several books, served as chairman of the fair and introduced the speakers who included such notables as Dorothy Canfield Fisher, Arthur Guiterman, Robert P. Tristram Coffin, MacKinlay Kantor, Lois Montross, Louise Andrews Kent, Arthur Baldwin, Paul Swarthout, Stewart H. Holbrook, Charles Miller, Zephine Humphrey, Charles Francis Potter, Bellamy Partridge, Carl Carmer, Irita Van Doren, editor of the New York Herald-Tribune's literary supplement, Books, John Farrar, publisher and poet, vice-president of Farrar & Rhinehart, and Harry Hansen, book critic of the New York World-Telegram and author of numerous books including "Carl Sandburg, the Man and His Poetry."

It is a known fact that the printing and publishing industries have had a major influence on the history of this country both from a social and an economic standpoint, therefore, it may be said that Brattleboro has contributed its share toward the molding of these United States.— Elizabeth P. Struthers.

Mr. Hyphen Won't Wear Corsets

By EDWARD N. TEALL

• CAN COMPOUNDING be simplified? I think it can—but not by making rules to apply to all combinations. In her admirable book, "Compounding in the English Language," Miss Alice Morton Ball says: "In the development of the English language many separate words have been united into compound words because of their close and repeated association, but the process—in general for want of guiding principles—has been both haphazard and erratic. Consequently current usage abounds in inconsistencies and authorities do not agree."

Miss Ball and I have both worked hard analyzing the subject of compounding, trying to find classifications conforming to maintainable systems of general principle, and endeavoring to rob compounding of its difficulty and reduce chaos to order. But to what different conclusions have we come! Miss Ball presents a system of rules-of course, with numerous exceptions and supplementary notes-and a list of decisions. She arrives at a sort of classroom finality which for her seems to settle the whole matter. But poor Me can't do that!

If it were possible to reduce the field of the compound word to such a simplicity, a person who learned the rules (and the exceptions!) and either mastered the list or kept it handy for constant reference would have no further trouble with his compounding: except where his writing brought up combinations not in the list and not easy to match up with those that are in it.

Possibly it isn't scholarly, butwell, I think of compounding as an art, and Miss Ball seems to see it as a science. Her approach to the subject is somewhat scholastic (it seems to me), and mine is practical. My effort is to take the terrors out of compounding for printer folk. Consistency is desirable, of course; and I believe in discipline and guidance by logic rather than whim. But there are several ways of classifying combinations, and choice has to be arbitrary, in many instances. True consistency goes deeper than mere appearance to the eye. It is not consistent to write "sky-high" and "sea green," any more than it would be consistent to write "cigaret" and "programme." In

compounding, as in spelling, there are some basic principles to be observed, and some classifications that can be maintained; but in compounding even more than in spelling the lines cross, and choice must be made, placing a major consistency ahead of a technical one.

To get right down to the roots of the matter, I am firmly convinced that the American people, including good writers, editors, printers, and publishers, are discarding the hyphen wherever possible. University presses may hang on to it with an affectation of reverence, but it certainly has lost its former hold on public favor-so much as it ever had. The study of present-day compounding is properly concerned, therefore, principally with preferences between the twoword and solid forms. The two-word form, or noun-and-noun form, consists of two nouns working together, not precisely in apposition, nor yet with one noun functioning as an adjective, but with one serving as what I choose to call a noun of identification. (This does indeed smack of adjectivism, but the word is still essentially a noun, as in "olive tree," "highway robbery," "railroad train.")

The strongest hold the hyphen has in common use is in compound adjectives, as "hard-working," "farsighted," "close-hauled." Some go so far in this direction as to write "a well-known man," "a firmly-held position," even though the adverb is clearly used as such and no ambiguity is present. When the adverb does not carry the "-ly" sign, the hyphen is called for, to indicate the hook-up, as in "fast-moving." This is a sample of the true distinctions that have to be made in shaping a style. They are essential, not superficial; matters of reality in reaching the reader, not of mere whim or following a fashion.

Holding to the field of practical concern rather than theoretic manipulation, let me confine attention for the time being to a single phase of the study of compounding. Miss Ball does what almost every writer on the subject does: she gives lists of compounds with the same word as first member, and no lists of words in which the same word appears as second member. The person who wants

to know how to write compound words encounters a real difficulty here. Under "horse" he finds "horseback," "horse-gate," horselaugh," "horse-racing," "horseshoe." But he does not find "clotheshorse," "racenorse," "sawhorse," "warhorse." He finds "houseboat," "house-bound," "householder," "house-owner," but not "boathouse," "bathhouse," "courthouse," "custom house," "schoolhouse," "slaughterhouse," "counting house," "meeting house," "icehouse," "rooming house," "roadhouse." These appear only in separate lists under the first-element words.

Incidentally, there you have a beeyutiful example of the use of the hyphen: "first-element words." The hyphen turns "first" and "element" into a single unit, modifying "words." The placement of the hyphen automatically keeps the reader's mind clear of such an entanglement as "first element-words," which might check his progress if no hyphen were used: "first element words." This should serve to give pause to those who don't care to be bothered with hyphening. The hyphen does have a service to perform; and if I were a friend of the hyphen, I for one would be quick to restrict its use intelligently, to save its true function.

In a word, I have narrowed the subject (for myself, at least) down to a fine simplicity. I state a few situations in which the hyphen is called for as a matter of principle. I make just a few rules to cover these situations. After that I say: Lean to the closed or open style (solid form or two-word form), and use the hyphen where it obviously has a service to perform, as in preventing misreading. The one great function of the hyphen, as I see it (after the few principles mentioned above have been established) is precisely that, to keep the reader's mind on the track, to smooth his progress through the text, to make meaning definite.

It seems a pity that discussion should be clouded by making too much of minor matters, as my favored expression, "two-word form of compound." At page 12 of her fascinating book Miss Ball speaks of "two-noun phrases," and at page 15 she says, "The following two-word phrases will be found . . ." For the life of me, I can see no real, vital, deep-striking difference between these expressions and mine, "the two-word compound."

Miss Ball says these phrases are not compounds. She makes *visible* union of two words the criterion. My contention is that when two words are thus closely associated to make a new sense, they are compounds, even when not visibly connected.

Well, we still have those forms, no matter what we call them; and they are inseparably associated with the subject of compounding. Every one might be solidified or hyphened.

What is the net of it all? Simply this, that compounding is an art with a scientific base, and some guiding principles, even rules, if you like, are needed—but in the main, compounding is a matter of intelligence. The way that gets the meaning across most surely is the best way. Some regularity of style is of course de-

sirable; but the sureness of expression should come first, always; and where the lines cross and two or more rules might apply, it is good to use the style that does away with all danger of ambiguity.

So here we are back on the old, familiar line: For printers, the point is to know what you're doing, do it as neatly as possible, and hold the reader's welfare ever first. Of course I favor style for the print shop. What I am really trying to say is that style should not be made an idol. Reason should rule, and in exceptional cases the fixed rule should be ignored.

This is dangerous counsel for those who can't draw the lines of reason; good, sound working advice for those who sturdily and steadfastly refuse to be fooled by technicalities.

Clasp Hands and Work Together!

By R. RANDOLPH KARCH

• It is gratifying to see in The Inland Printer, September issue, that Meyer Wagman has started the ball rolling toward a frank and open discussion of printing education. I believe, however, that he misinterpreted my May Inland Printer article, in some particulars at least.

For instance, I do not have "the view that the teacher is prior to the printer." They join hands and work together. Naturally, I "took pains to emphasize the importance attached to teaching itself," and (gave) "no such emphasis as to what constitutes a printer." The entire article was based on teaching—little else. To eulogize the printer readers of The Inland Printer seems to me to be unnecessary in this connection.

The whole point of the argument seems to hinge on the point of training for teaching. Mr. Wagman says that knowing printing is of primary importance. It certainly is! Whether we should cast out all belief that teacher training is of any good is another point. And therein lies the difference in his thinking and mine. He says it "may help." I say it does help. I have taught printing with and without. I know craftsmen who, without doubt, know printing, but have a hard time getting it across to students. They could learn how.

There are people who play musical instruments well—yes, and even teach others to play!—who have never had a lesson themselves, let alone training for teaching it. So it is with teachers.

Some with a Ph.D. in education are not as good as others with no training. That's the way it goes with genius. My "assumption," according to Mr. Wagman, that "one must acquire a professional training in teaching" is a statement of fact, whatever we believe in our heart to be so. The state boards of education set up the standards, be they right or wrong. Any wishful thinking on our part will not change it one whit. My belief is that even a "born teacher" can be made a better teacher by taking some courses in some training institutions. Of course, some teachers can be made no better whatever they study-the spark that Mr. Wagman suggests is not there.

One must consider educational objectives before launching into any intelligent discussion of printing education. A so-called "manual training" course in junior high school is certainly not going to make carpenters of the little boys. If we can apply this to printing, we have a start. As brought out in my article, printers have a hard time seeing any difference in printing work that different schools offer.

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It would be well if Editor Frazier can continue articles on printing education, and answers like Mr. Wagman's. The more who participate, the more benefit interested printers and teachers will derive from the discussion. I hope that some gentleman in a teacher training institution enters the discussion, in answer to Mr. Wagman, to carry on the debate.

The Proofroom

BY EDWARD N. TEALL

Questions pertaining to proofreading are solicited and

will be answered in this department. Replies, however, cannot be sent by mail

And Why?

Our company subscribes to The In-LAND PRINTER, and derives much help from its pages. Here is a question for your department: Which is correct, "marriage name" or "married name?" And why? The dictionaries do not give "marriage" as an adjective.—Ohio.

It isn't only printers who read the "PRINTER." This letter comes from the secretary to the president of one of the country's great insurance companies. Those people know what a good investment is; that's one "why" that interests us.

That sentence, "The dictionaries do not give 'marriage' as an adjective," is pie for me. You see, it brings up my good old NOUN OF IDENTI-FICATION. The dictionaries say "olive tree" is the noun "tree" modified by the adjective "olive." That's wrong, dead wrong. "Olive" is here a noun, a noun of identification. It identifies the tree that bears olives, as distinct from the apple tree, the tree that bears apples. To say "marriage name," however, stretches this fine principle further than is acceptable in common usage, though actually defensible in logic.

We say "married name" because it fills out this way: the name one has as a married person. The name is not married; this use represents one of those magnificent stretches of which the English language is characteristically capable. It's a richness of which pedants persistently but unsuccessfully try to rob us.

We say "marriage license" because we mean a license permitting us to commit marriage. We say "wedding bells" because we mean bells that denote a wedding. We say "wedding day" to denote the day of a wedding. But "marriage name" doesn't go down so easily. My guess is, the deciding factor is the difference between marriage as an event (a wedding) and marriage as a state. Bull's eye?

This, frankly, is one of those instances in which rulemaking fails to fill the bill; in which pedantic argument only serves to befog the issue; in which the simple sense of language is superior to all the refinements of classroom elegance.

"Married name" is the commonly accepted form. It has the sanction of almost universal usage; almost universal, because some folks just can't run with the herd. They are mavericks overloaded with education.

On Printers' Shoulders

Does a customer's O. K.'ing a proof relieve the printer of all responsibility for typographical errors and (or) variations from copy that the customer overlooked?—North Carolina.

Circumstances of the individual case would affect a court's ruling. I am not a lawyer, and naturally we do not like to rule on such matters where the special facts of the case are not known. When a customer okays a proof, he accepts it "as marked." But customers are not always good proofreaders; in fact, they seldom are. Therefore, I think a wise printer, instead of sending the okaved stuff straight off to the press, would himself like to recheck, and query-if there is time, as there usually is, at least for a phone call. The best time to kill a rookus is just before it starts.

Oh Oh What a Mess!

Please punctuate these sentences: oh oh what a life and oh never fear I'll not lose them again at least not today. Also: Is the interjection "Oh" always capitalized, or can it be lower case?—Missouri.

Here are the two sentences:

Oh, oh, what a life!

Oh, never fear! I'll not lose them again—at least, not today.

Good usage favors the capital "O" always for the vocative "O," but for the exclamatory "Oh" only at the beginning of a sentence.

California Again!

Which is correct: jalopy, jallopy, jallopy? Found it spelled all three ways.

—California.

Two of these three ways seem to me the product of sheer ignorance. Ignorance, I mean, as to the principles of English spelling and pronunciation. These principles have no sacred or legislative authority, but they do rest solidly upon the experience of many generations.

Take the first form, jalopy. According to all practice, that represents the pronunciation jal'o-py or ja-lo'py. When you switch over to jallopy, you get, in honest response to those same established principles, the pronunciation jal'o-py; short "a" with accent on the first syllable, because of the duplication of the "l."

These two compare with galloping. One of the popular dictionaries using the name of Webster but not coming from Springfield, Massachusetts, gives this, in a supplementary section entitled "Dictionary of American Slang": "jalopy, jaloppy (ja-lop'i). n. Same as geloppy," which is defined as "a twelve-passenger plane . . . a not-too-new automobile; a second-hand automobile." Take your choice!

In Collier's, of January 13, 1940, I saw jallopy. In the Cosmopolitan, for February, 1940, I came upon jalopy. To me, both of these seem just plain foolish.

Why? Simply because everybody says ja-lop'y. The accent is always on the lop.

The first sound in the word is clearly and always a "j" sound with accent on the second syllable.

Therefore, until someone shows me a good reason why I should change my mind, I shall write it "jaloppy." One "l," two "p"s.

Tell me why this is wrong, and I'll switch over to another way.

The simple fact is that we do have rules, not set by law but established in common usage, for spelling and pronunciation according to the way words are accented and divided in pronunciation.

Attempt to Nail a Boner

Yourself is asking yourself: What about those lead soldiers?-New Jersey. And to Me I say "Thanxalot." Someone wrote, quite a while ago, asking for help in locating a quotation. I lost the letter. Meant to pass it on to the Proofroom audience. Now I don't even recall the quotation with anything like respectable accuracy. It was something about deciding international issues with these twenty-six lead soldiers. With apologies to everybody and firm censure for careless Me, I ask: Does anyone know a quotation like that, and if so, does it come from Carlyle's "Sartor Resartus"?

Lustre of the Theater?

I like to take up the modern newspaper's choice of new spellings as they come out, as "theater" instead of "theatre," "catalog" for "catalogue," "employe" for "employee." But—is it correct to pick up these new spellings as they are used in the newspapers? Or do the newspapers have their own reasons, which we should not follow?—Oregon.

The favored American style is the "-er" ending. Also, I think a heavy count of citations would show preponderance of preference for "catalog," "cigaret," "program." There's nothing new about it. Noah Webster started the breakaway from British usage. The important point for us of the world of print is to adopt a style and stick to it. If you write "luster," don't write "fibre." If you write "catalog," write "cigaret."

Senile Delinquency

I have tried several stylebooks, but have discovered none thus far that answers my purpose. This ideal reference book must yield its information readily; a good index is most important. It must be up to the minute. It must, of course, bear the imprimatur of authority. Incidentally, may I take this opportunity to thank you for making lively and helpful the discussions of problems that vex the hurried and harried worker with words.

—Indiana.

The "Manual of Style" published by the University of Chicago Press, now in its tenth (and thoroughly revised) edition, comes as near to being standard as anything in its field can. It answers the requirements stated in the letter.

Half-title Style

This question has come up in our publishing department, and I wish you would settle the argument for us: On the back of the half-title page is a list of books by the same author. I contend that the book in which this list appears need not be listed. I have noticed that some publishing houses do this and that others do not. Is there any rule governing this practice, or is it merely a preference on the part of publishers?—Idaho.

Like kissing the cow, it's a matter of taste. Listing of the book itself seems supererogatory, but not including it in the list makes the list incomplete. Some take the former fact as decisive, some the latter. I rather think examination of the books from which guidance was sought would indicate that the better publishers do not include the book in which the list appears. Some

TYPOGRAPHY THAT SELLS

Type is simply a medium for conveying your ideas to someone else. If you are selling something with the printed word, it's important to remember that it is your product you want to sell—not the type or type-effect. Therefore the typography should focus all of a reader's attention on your product. Readers should pick up your advertising material and be favorably impressed with your product—they should not even be conscious of the typography. This is the way to use type if you want it to do a selling job for you.

Kalkhoff Press typographers are past masters in the art of setting "type that sells."

Our men are selling-minded—advertising-minded. We give you a smart set-up—clean, clear, and legible, without introducing any freak treatments.

We realize that the type is being set to sell your product and we put as much "sell" into it as possible. Our judgment in the matter of typeface selection, margins, and the use of white space and emphasis is at your disposal. Let us handle your next printing job—it may be the start of a long and friendly relationship we'll both enjoy.

KALKHOFF PRESS, Inc. PRINTERS New York City

Many printers would do well to put emphasis on type as a sales tool as is done here publishers clear up the point by heading the list with "Also by Soandso," or "Other Books by the Same Author," or something like that. It's a case of "roll your own."

Once a Mile

In the September number the words "accommodate" and "weird" are suggested as the most frequently misspelled words. I find "accommodation" in the lead. In the course of a journey of about six miles along the south coast of Natal I saw it misspelled on hotel notice boards six times. The word "separate," spelled as "seperate," is the second worst, I think.

Any word with the diphthongs "ei," "ie," becomes an easy victim of the careless speller. A simple rhyme is often helbful:

If the diphthong rhymes with "key," The "i" must go before the "e," Unless the diphthong follows "c."

There are exceptions to prove (test) the rule, such as "weird," "seize," and "leisure" (if you pronounce it with the sound of long "e" in the first syllable). These I recall by thinking that "During my leisure I seize every opportunity to learn weird words."—Transvaal.

It's fun to hear from South Africa. That's further away than even Brooklyn or Hubbukken, isn't it? It just shows that we printer folk have the same problems all through the English-speaking world. So what? Well, just this:

In every list I've seen, "accommodate" is put down not as one of the toughest words, because it's really as simple as a, b, c, but one of the words most frequently misspelled by a world that seems obstinately determined to make trouble where there really isn't any.

"Seize" and "siege" are real stickers, and "weird" is a toestubber certainly.

All those catch devices, mnemonic tricks, for "ei" and "ie," fail to "intrigue" me. It's harder (I think) to hold in mind the memory rhymes than it is to learn the words outright.

Rules go by the board when you say "g" before "e" or "i" is soft, as I have more than once heard and seen it said; because there's "gill," which in liquid measure is a jill and in a fish is gill, ghil, with the same "g" we have in "get" and "go"; "grind" and "gruel."

But it's every man for himself, and if the memory tricks help you, USE 'em; if they don't discard 'em, and just simply up and LEARN the spellings. The "learning" way seems to me to be the most logical of the two for most of us.

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The Month's News

Brief mention of men and events associated with the

printing and allied industries are published here. Items should reach us by tenth of month

More "Study" Lithography

Increased interest in the study of offset lithography over a period of six years is reflected in the annual report of the Lithographic Technical Foundation, Incorporated, 220 East 42nd Street, New York City. The figures indicate the approximate enrollment in all lithographic courses in at least twelve centers under twenty different auspices during the years stated, and are: 1934, 430; 1935, 560; 1936, 615; 1937, 920; 1938, 1100; and 1939, 1600.

Institutions named in the report where courses include material furnished by the Foundation are: Ottmar Mergenthaler School of Printing, Baltimore; Burgard Vocational High School, Buffalo; Ohio Mechanics Institute, Cincinnati; Chicago School of Printing and Lithography, Chicago; Local No. 4, Amalgamated Lithographers of America, Chicago; Newark Vocational High School, Newark; The New York Trade School in affiliation with Lithographic Foundation, New York; The New York School of Printing, New York; Edison Technical and Industrial High School, Rochester.

References were made in the report to the research work done by the Foundation in connection with the development of improved printing surfaces, improvement of offset papers, development of better methods of controlling the drying of inks, and the improvement of photomechanical tone rendering in halftone and color reproduction.

Names were listed in the report of sixty-two business concerns which had contributed during the year "in one form or another," and nineteen other concerns which had aided in research.

Ayer Reports

While daily newspapers decreased in number during 1939, weekly and semiweekly newspapers increased, according to figures supplied by N. W. Ayer & Son, Incorporated, in connection with the issuance of its annual directory.

The report shows 10,860 weeklies at the close of 1939 as compared with 10,728 in 1938; 368 semi-weeklies compared with 357 of the previous year, and 38 tri-weeklies in 1939 as compared with 54 of the previous year. At the end of 1939, the report showed 2,015 daily newspapers as compared with 2,056 the year before. Only 439 morning newspapers are published as compared with 1,552 afternoon papers, while 24 are

listed as "all day" papers. Circulation of daily newspapers decreased during the year by 1,244,718, the total circulation of 39,434,382 being reported at the end of 1939 as compared with that of the previous year, 40,679,100.

Other publications increased during the year from 19,378, the figure at the close of the preceding year, to 19,746, which was the aggregate reported at the close of 1939.

Mexico Honors Industry

The Government of Mexico is following the example set by the United States Government in honoring the printing industry by the issuance of special commemorative postage stamps. The Mexican stamps give recognition to the priority claims for Juan Pablos as the first known printer in the western hemisphere. Records show that he operated a plant in Mexico City in 1539, just 100 years before Stephen Daye established his press in New England. One of the Mexican stamps shows the site, in Mexico, of the original Pablos press.

Publishes Book on Spray Devices

Binks Manufacturing Company has issued a 1940 catalog and data book of 104 pages on spray painting and finishing equipment, which contains answers to everyday finishing problems, information about performance on all types of spray guns, spray booths, air compressors, extractors, respirators, hose, and other parts of spray units. The book is illustrated and is obtainable free upon request written upon a company letterhead the announcement states.

Change Sales Tax Ruling

Paper merchants of Chicago have notified printers and other paper users that a uniform practice has been instituted by which the 3 per cent sales tax is being added to all invoices for paper "of specifications and quantities customarily stocked by the merchants in their warehouses or which normally would be available within the state regardless of the fact that an interstate shipment may be involved." The change in practice was made as a result of a new ruling made by the Department of Finance of the State of Illinois to the effect that no longer would such shipments be considered as non-taxable interstate business, notwithstanding the fact that the shipment actually was made direct from the out-of-state paper mill.

Urges Celebrations

Observance of the "500th anniversary of the invention of printing," in all communities is urged by The National Graphic Arts Education Guild in its January news bulletin. Typemakers, printers, librarians, educators, civic and church leaders are urged to participate in community celebrations "to pay honor to the great invention which, through these five centuries, has contributed more than any other to the progress of civilization."

Reference is made to two booklets available for the asking by interested persons. One is a "Manual of Suggestions and Methods for the Observance of the Five Hundredth Anniversary of Printing from Movable Type," compiled and distributed by The Printing Anniversary Committee of the American Institute of Graphic Arts. The other is a forty-four-page book titled, "Some Facts Concerning the Invention of Printing," by Douglas C. McMurtrie, who is chairman of the celebration committee of the International Association of Printing House Craftsmen.

In the list of acknowledgments contained in Mr. McMurtrie's book, on page 42, appears the following item: "The Inland Printer, which gave permission to reprint the text here reproduced with only minor revisions from its December, 1936, and January and February, 1937, issues."

Attendance Booster

Herbert Kaufman, connected with the General Printing Ink Corporation, New York City, in his capacity as a booster of the Young Lithographers Association, issued a four-page lithographed mailing piece to promote the attendance at the meeting of January 10 at which talks were given by leading advertising men, including L. Rohe Walter, advertising manager of the Flintkote Company, and president of the Direct Mail Advertising Association.

It was stated in the letter, which was part of the mailing piece, that two years ago the group was organized with twelve members and that its present membership exceeds sixty lithographers who meet regularly at the Advertising Club of New York. Occupations represented among the membership include sales managers, foremen, estimaters, salesmen, production men, and proprietors. A. B. Rode, Junior, is president of the Young Lithographers Association.

Buy Adolph Weiss Interests

Adolph Weiss, manufacturer of Weiss-Speedry gravure presses, has sold his patents, patterns, and other assets including good will to the Chambon Corporation of Garfield, New Jersey. Announcement of the deal came from Thomas Meloy, president of the Chambon Corporation, who added that Mr. Weiss has joined the executive engineering staff of the corporation. The Weiss-Speedry presses will be added to the present Champlain line made by the corporation, and outstanding features covered by Weiss patents will be incorporated in its line of multicolor rotary gravure presses.

A.T.F. Uses New Formula

American Type Founders has announced a discontinuance of its old formula of making leads and slugs and the adoption of the "Duratin formula" of 4 per cent tin, 11 per cent antimony, and 85 per cent lead. This is said to be the formula of new linotype metal, hence leads and slugs need not be re-distributed in plants operating their own typesetting machines. The Duratin products are available in sizes from one- to twelve-point and in various weights, packed in cartons.

Develops "Headline" Technique

Lucian Bernhard, type designer and poster artist, has developed a new technique for the design and production of display lines which he calls "Bernhard Photo-magnetic Lettering." The technique includes photographing selected characters of a master alphabet to the size desired for the display lines. In an announcement concerning the technique and service developed, the following explanation was given:

"Photo-magnetic lettering makes it possible to produce display lines from the large and varied number of new and original alphabets created by Bernhard during the past few years. The service can be rendered at a speed comparable with typesetting and at a cost which compares favorably with hand lettering. Designs can be adapted to any given area or measure; they can be produced in negative or poșitive; halftones are easily done. As many proofs as are requested can be provided in as many sizes for the layout man on paper, or on positive film for offset or gravure printing.

The new method of "headline lettering via photography" is being used by trade typographers, one of them being Composing Room, Incorporated, New York City

Mr. Bernhard, who has developed the new technique, is credited with the design of numerous faces of type.

Ordered to Cease and Desist

Again, the Federal Trade Commission has issued a cease-and-desist order against a firm—this time in Minneapolis—because of the deceptive use of printed advertising. The firm used advertising which stated that the presentation of the certificate and 59 cents entitled the bearer to purchase a \$3.00

item of merchandise. Another certificate and \$1.98 entitled the purchaser to the privilege of buying a \$5.00 item. The Federal Trade Commission, in its findings, declared that "the prices represented by the respondents as the customary retail prices of the products are fictitious and greatly in excess of the prices at which the articles customarily are offered for sale and sold."

New Rubber-Plate Department

American Type Founders has established a rubber-plate department, it is announced by Frederick B. Heitkamp, vice-president. The growing need of assisting the printing trade in development of rubber-plate technique was the reason for starting this division of the company, Mr. Heitkamp says.



FRED A. HACKER

The rubber-plate department will be headed by Fred A. Hacker. Mrs. Madelon L. Haellinghorst has been appointed as eastern representative. Harry Loose, who will make his headquarters in Chicago, has the Middle West as his territory. These representatives will serve primarily as technical experts to supervise installations, train operatives, and assist pressmen in rubber-plate printing techniques.

Booklet on Index System

A booklet has been issued by the department of publishing and printing of the Rochester Athenaeum and Mechanics Institute describing an index to printing periodical literature prepared by R. Randolph Karch, technical adviser. Twenty-eight publications, listed in the index, are designated by symbols, as also are subjects covering advertising, bindery operations, business manage-ment, composition, education, electrotyping, history, ink, intaglio processes, production management, newspaper work, paper, photoengraving, planograph, presswork (relief), proofreading, rubber-plate printing, stereotyping, type and ornament, typography layout and design. All publications included in the listings are bound in volumes for the convenience of the students using the index system which has approximately 10,000 cards-one for each article listed.

Trade Secretaries Meet

Various questions pertaining to the management of printers' trade associations were considered at the informal meeting of the Graphic Arts Trade Association Executives held in Knickerbocker Hotel, Chicago, January 6 and 7. D. A. Sweeney, of Indianapolis, secretary-treasurer of the association, prepared the outline of subjects to be discussed on the basis of results of a questionnaire sent to secretaries in the middle western states. S. F. Beatty, of Chicago Graphic Arts Federation, presided. Subjects discussed included group advertising, factory hour costs, relations with paper merchants, organizing groups of junior executives, surveys of printing volume, and Government competition. Elmer J. Koch, secretary of the United Typothetae of America, outlined the proposed reorganization plan of the national organization. Criticisms of the operation of the Government Printing Office were based upon the idea that printers were taxed, but unlike other taxpayers they did not receive any of the benefits of the buying power of the Government. Thomas Quinn Beesley, of Washington, D. C., president of the National Council on Business Mail, Incorporated, in his talk referred to activities pertaining to the change in postal regulations by which printers and others received benefits because of change in rates on catalogs and books that was put in effect some time ago.

Convenient Handbooks

The Rochester Athenaeum and Mechanics Institute, Rochester, N. Y., has issued handbooks describing the operation of several machines and one on platen press makeready, which are based on information from the manufacturers and in line with the best practice in modern plants. The books, or booklets, are one-half the size of the ordinary handbooks issued by the manufacturers but contain the same information, so are convenient to carry. All the booklets are well illustrated. The price of each booklet is fifty cents, from the book department of the Institute. The titles are as follows: "Operation of the Miehle Vertical Printing Press"; "Operation of the Miehle Horizontal Printing Press"; "Kelly No. 1 Cylinder Press"; "The Operation of the Ludlow Typograph"; "The Craftsman Automatic Unit";
"Platen Presswork and Makeready." Purchasers may rely on the information in these booklets as authentic.

Ban Oversized Cartons

Because cartons enclosing collapsible tubes have been larger than the sizes of the tubes warranted, the Food and Drug Administration has taken action to prevent the use of deceptive oversized cartons. As a consequence, trade groups are working out a formula for manufacturers to follow, providing for tubes, larger than five-eighths of an inch in diameter, to be contained in cartons not more than seven-thirty-seconds of an inch longer than the tubes. Width of cartons may be three-thirty-seconds of an inch greater than diameter of tubes.

Honor Harry L. Gage

Award of the Harry J. Friedman memorial medal for distinguished service in the cause of graphic arts education was bestowed upon Harry L. Gage. vice-president of the Mergenthaler Linotype Company, at the graduation exercises of the vocational high school department of the New York School of Printing, at Textile High School, New York City, Wednesday, January 24. Harry J. Friedman, a nephew of the donor, presented the medal and read the citation, which referred to Mr. Gage as a "student, scholar, and educator; an author of books, lecturer in schools, colleges, and civic organizations," and "an outstanding critic in evaluating graphic arts standards and production. His service in numerous capacities was cited at the presentation.

Personnel of the committee on award was: J. Henry Holloway, principal of the New York School of Printing; Morris E. Siegel, head of vocational and trade schools in the City of New York; Don H. Taylor, executive vice-president of New York Employing Printers Association; Betty A. Hawley Donnelly, vice-president of the New York State Federation of Labor and executive secretary of the Advisory Board on Industrial Education.

Moise S. Steeg Dead

Moise S. Steeg, Senior, a former president of the New Orleans Typothetae and president of the Steeg Printing Company, New Orleans, died Sunday, January 28. Funeral services were held on the Monday following. He was born sixty years ago. His father, Aaron Steeg, edited and published a newspaper and founded the Steeg Printing Company. He early became interested in the business and was active in various business, educational, and fraternal organizations. His widow and a son, Moise Steeg, Junior, survive.

Describes Services

"Twenty-two Years of Service" is the title of a booklet published by the Southern Master Printers Federation, for the purpose, as stated by V. C. Garriott, secretary-treasurer, "to keep old members sold and to sell new ones." Twenty-two pages of the twenty-fourpage and cover booklet are devoted to the listing of the services which the Federation renders to its members operating plants in all southern states.

Death Takes William Pfaff

William Pfaff, in the printing business in New Orleans over fifty years, known internationally because of his prominence in U. T. A. activities, died Sunday, January 28, after an extended illness. Private funeral services were held on Monday, January 29.

In the recent December issue of The Inland Printer, reference was made to the Golden Jubilee of the firm, Searcy & Pfaff, Limited, of which Mr. Pfaff was secretary-treasurer, but the statement was made that because of his illness, no commemorative festivities had been planned.

Mr. Pfaff was born sixty-eight years ago. He was seven years old when he was orphaned by the yellow fever epidemic in 1878, and thereafter he was educated in the Seventh Street Orphan's Home, up to the fourth grade. Then his business career began as a printer's "devil." At eighteen, he became the partner with his brother-inlaw, D. J. Searcy, in a one-room, third-floor print shop under the name of Searcy & Pfaff. The firm prospered, moved to larger quarters in 1903, and in 1924 moved to its present quarters.

Trade association activities engaged Mr. Pfaff's attention early in his career. He served the New Orleans Graphic Arts Association in various capacities, and for several terms was its president. He likewise was active in the U. T. A.,



WILLIAM PFAFF

and in 1930 was elected to the presidency. He was president for two terms of the New Orleans Association of Commerce, was active in the local Community Chest, the Charity Hospital, the Seventh Street Orphan's Home; was a director of United States Chamber of Commerce, a director and a former vice-president of the American Bank and Trust Company, and also was active in the Elks, Shrine, and other fraternal organizations. He is survived by his son, William S. Pfaff, who is associated with the business; and three daughters.

Show New Paper's Press

Demonstration of the ATF-Webendorfer web-feed offset newspaper press, constructed for the Hartford Newsdaily, attracted many publishers and newsmen to Mount Vernon, New York, during the week of January 18 to 26. John B. Webendorfer, of the Webendorfer-Wilsoffset Division of American Type Founders, acted as host for the occasion. Test runs were made on the press with special offset news-print paper supplied by the International Paper Company on which a new offset black ink made by Fuchs & Lang Manufacturing Company was used. The press was shipped to Hartford where the Newsdaily printed by the offset process will get into production about March 1.

Ratio Scale in Effect

Photoengravers will put into effect a new basis for charging for their products with 100 units of value as a minimum charge for a cut, multiplied by the price for a unit which a particular photoengraving establishment will want to charge. It is expected that the new system will begin about March 1, at which time the American Photo-Engravers Association will have distributed its charts and other literature concerning the new ratio basis of computing prices. The plan is in accord with a resolution adopted at the national convention of the association held in Philadelphia last October.

According to the plan, the old method of arriving at a price for halftone cuts, zinc etchings, or process color plates by measuring their size, noting the price figure on the chart for that size and then allowing the particular rate of discount quoted to the customer will be abolished. The "Ratio Scale" chart and side notes will furnish the "yardstick" for the new procedure but the figures on the chart will evaluate the particular size as being a specified number of units, and this figure multiplied by the rate of 41/4 cents a unit, or any other figure which represents the selling price, will be the amount which will appear on the invoice of the seller.

Louis Flader, commissioner of the American Photo-Engravers Association, said that the plan had been evolved after a nationwide survey of cost data conducted over a period of years by W. B. Lawrence, C. P. A., who is in charge of the association's cost and statistical department. Attempts to put the "Ratio Scale of Value" plan into effect several years ago met with some opposition, whereupon it was dropped until the membership became accustomed to the thought of change and recognized its advantages. The motion to put the scale into effect came unexpectedly at the convention in October, and was adopted without opposition.

Spray Suspected

Fifteen cans of "ATF Gun Mix," consigned to the agents in Switzerland of American Type Founders, aroused the suspicions of Italian officials at Genoa to a point where they decided to hold a \$1,000,000 cargo on the 24,000 ton liner, "Vulcania," until they learned by cable that it was a harmless spraying liquid used in air guns to prevent offset on printing presses, and was not, as the officials feared, war munitions.

Copyright Law Studied

Copies of a proposed Federal law to amend and consolidate all Acts respecting copyrights, introduced in the United States Senate by Senator Thomas of Utah; and known as Senate Bill 3043, have been sent to members of the Book Manufacturers, Incorporated, by its counsel, J. Raymond Tiffany. Members have been requested to read and study the proposed law, and suggest any changes that might occur to them. The Bill consists of forty-eight sections with about 14,000 words.

University Press in Its New Home

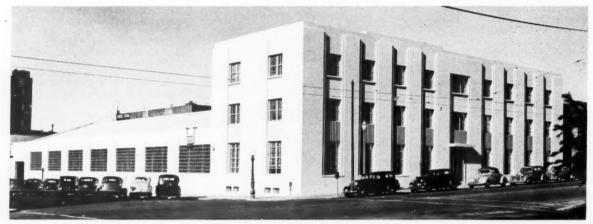
• This month, The University of California Press gets under way in its new building. The new structure fronts the west end of the Berkeley Campus and is of conservative modern architecture. When the new building was being designed, Samuel T. Farquhar, the university's printer, insisted on plans that provided an efficient flow for production and comfortable working conditions. Aside from these restrictions, the architects had the utmost freedom of action. As visitors will see, the new Press build-

bers of the university faculty. In addition, it prints nearly all of the business forms, schedules, catalogs, et cetera, used on the seven campuses.

The floor plan is worth study and reference. In front, are the three stories of the main offices of the Press. On the first floor, left, is the business office. The manager's office and the office of V. J. McHenry, plant superintendent, are beyond. There are two smaller offices for authors' use in proofreading or for research related to publication of their manuscripts.

Floor - to - ceiling glass partitions separate departments and reduce noise. The composing room is in three sections, divided by glass partitions. One is for the monotypes. Another is for the proofreaders. It is lighted by mercury vapor lamps for eye-comfort. The last is for the rest of the department. The proofreaders' room is well noise-proofed by double glass partitions.

The whole manufacturing department is floored with end-grain redwood blocks for long wear and resilience. This type surface is the most satisfactory for men who spend the big part of the day on their feet.



Printing and composing room of The University of California's new Press Building are located in one-story section. Offices are in front

ing is not only an efficient shop, but an edifice whose appearance would be a credit to any modern institution.

Because the activities of the Press are so varied, the layout of the building was a stiff problem. The publishing work is rather sharply divided into two types of activity. First, there are the regular schedules of publishing results of original research by the faculty. Most of this material is distributed by exchange through the library by the university departments, or by the writers.

Second, there is the production of less specialized books. In this group, manuscripts from all sources are considered. It is expected, however, that sufficient copies of books in this group will be sold to pay the costs of publication. Design and bookmaking standards have been kept high, even though these books are, more or less, for popular consumption. Six of them have made the Fifty Books of the Year lists chosen annually by the American Institute of Graphic Arts.

The Press serves scholarship in general, but is especially for mem-

At right of the main entrance is a display room. Products of the Press and other displays related to printing and publishing are exhibited here. The university library will use it also for various kinds of exhibits. in graphic arts.

Left, on the second floor, is the sales department, occupying three rooms. The editorial rooms are at the right and in the wing is a library of all the publications of the Press. The library will be fully equipped for editorial reference work and can be used for conferences.

The bindery occupies all the third floor. It binds or rebinds over 25,000 volumes a year for the main and departmental libraries of the university. Edition binding of new books is also done here. An elevator from the shop floor saves carrying material any great distance.

Generous use of skylights of the "saw-tooth" variety, arranged to give the even quality of north light, is a feature of the building. The south wall is of glass brick for added natural light without sunlight's glare.

The plant has been designed to avoid waste motion. Manuscripts from the offices go direct to the composing room, then to the pressroom, and then direct to the bindery. Form racks are built into the wall between the composing room and the pressroom. Open at both sides, they make live forms instantly available to either department.

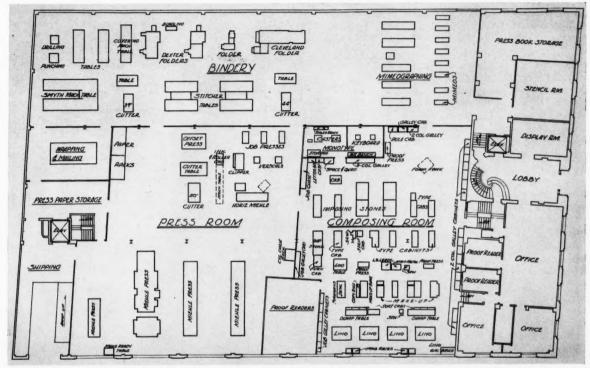
Through the service entrance, opening into the bindery wrapping room, trucks may be driven directly into the building. The elevator to the basement paper storage section also conveniently serves the loading platform.

At one end of the bindery is the mimeographing department. The University Press has found that this process is the most efficient and least expensive way to produce syllabi, examination papers, and other similar material used by a large educational institution. Space has been saved for a later installation of an offset press and auxiliary equipment. Flexibility is a feature not forgotten in this new University Press

building at Berkeley. Space behind the offices, that is, the whole shop, has one roof. It is supported by widely spaced pillars. Partitions between various departments are easily changed and the wood-block floor can be quickly taken up for electricity conduits and telephone or gas installations. Each department has space for growth. A private tele-

Ink Consistency Now Measured by New Mechanical Instrument

 The Lithographic Technical Foundation has developed a mechanical device, the Inkometer, to measure the consistency of lithographic and other inks. It is described in a bul"Standardization of ink consistency, however, has been hindered by a lack of knowledge and of adequate testing methods. Various terms have been used to describe the manifes-



Samuel T. Farquhar, University printer, laid out the floor plan of the new composing room and pressroom for efficient production

phone system gives quick communication between all parts of the building.

The building and equipment cost approximately \$400,000, of which \$150,000 was provided by the Public Works Administration.

Adams Press at Exhibit

The historic printing press that printed the story of George Washington's funeral went on display at the Franklin Institute, Philadelphia, Pennsylvania, beginning January 28. It is one of the oldest presses in the United States.

The press was built by Adams Ramage in 1793, taken to Gettysburg, Pennsylvania, in 1800, and was used to print Adams Centinel (a misspelling of Sentinel which wasn't corrected for many years). Robert Harper was its first printer.

letin, and the preface by Prof. Robert F. Reed constitutes an instructive description. It reads in part as follows:

"Color standardization presents relatively few difficulties as far as testing methods are concerned. Pigments in general use are quite stable in the absence of light, and are subject to little change with age. The methods of comparing pigments and inks for top-tone, under-tone, and tinctorial strength are very sensitive and leave little to be desired. Once a series of color standards is adopted, it is relatively easy to detect slight differences in successive lots of individual pigments or inks. The development of practical color analyzers such as the General Electric's Photoelectric Spectrophotometer has also made possible the recording of accurate spectral reflection curves for greater precision.

tations of consistency, such as viscosity, body, stiffness or softness, length or shortness, lifting properties, and tack, but the actual characteristics which determine the printing quality of an ink have been little understood. Methods of testing have been extremely empirical and have involved the human element to a large extent. What standardization has been accomplished has depended on the maintenance of socalled standard samples, but it is well known that ink consistency varies both reversibly and irreversibly and with age, and that the inkmaker must depend largely on experience and judgment in adjusting the consistencies of successive batches of any given ink.

"Obviously, the logical solution of the problem of consistency standardization depends on the development of means whereby ink consistency can be accurately measured and represented by numerical values. Also, since inks are thixotropic plastic materials subject to reversible changes in consistency with mechanical agitation, consistency measurements should be taken while the inks are in a state of agitation comparable to that which takes place during actual printing.

"With these considerations in mind an investigation was made of the plastic properties of lithographic and printing inks and of methods of plasticity measurement which might prove applicable to them. The conventional methods of plastometry and the various empirical methods, such as clays, tars, asphalts, paints, and lacquers, were found altogether unsatisfactory. As a result it was necessary to develop a totally new method in which the printing conditions are closely approximated during measurement. This method involves the use of the Inkometer, and should prove of outstanding value to manufacturers and users of lithographic and printing inks."

It is claimed that the Inkometer is especially helpful in the adjustment of ink consistencies for wet multicolored printing, and that it prohibits misting and piling of inks and picking or peeling of paper. It is further claimed that the ink manufacturer will be able to standardize the printing consistency of ink, as well as its color, tinctorial strength, covering power, and finish, thereby avoiding lost time on the lithographic offset press.

"Arrangements have been made for manufacture of the Inkometer under U. S. Patent No. 2,101,332. Those interested in obtaining an Inkometer should address the Lithographic Technical Foundation, Incorporated, 220 East 42nd Street, New York City," the bulletin states.

Blackout Relief

Inroads of blackouts on British business may soon be alleviated by the use of luminous paint printing. Experiments are now in progress with paints and inks that glow in the dark after being exposed to bright light for signs, posters, and like advertising. Luminous paints are not new, but this adaptation of them would open up a new field for their use in locations which enterprising advertisers must now ignore.

In an article in *Patra*, official organ of the Printing and Allied Trades Research Association, Colonel Mayhew, managing director of a silk-screen concern, tells of his experiments with luminous cards. He has tested their varying degrees of luminosity and the duration of visibility.

The entire background of the card is coated with the luminous paint, according to the explanation in *Patra*. Then the lettering or designs are printed on top of the background, which would seem to give a

reverse effect. Silk-screen so far seems to be the only method of printing the luminous pieces. Two background coats are usually needed and if the signs or cards are for outdoor use, they are coated with varnish after printing.

Exposure to bright daylight or placing the printed cards close to unusually bright artificial light is necessary. Three hours exposure is necessary if the luminosity is to last all night Colonel Mayhew reports in his article in *Patra*.

SOLVING ODD-SHAPE FITTINGS

Herewith are given formulas for calculating square inch measurements of irregular designs. As wide spacing and letterspacing are frequently necessary to make the type fit the various shapes, an allowance should be made to take care of these factors.

A deduction of 10 per cent from the total area available, when calculating type to be used, is usually sufficient. Where type is over 10-point and shapes are small in area, allowances up to 15 per cent may be necessary.



CIRCLE

Diameter in picas squared, divided by 50, gives area in square inches.

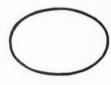
For example: A circle 20 picas in diameter equals $20 \times 20 \div 50$ = 8 square inches.



TRIANGLE

Multiply perpendicular height in picas by base in picas and divide by 75 to obtain area in square inches.

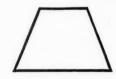
For example: A triangle 20 picas high and 30 picas base equals $20 \times 30 \div 75 = 8$ square inches.



OVAL

Multiply width in picas by height in picas and divide by 50 to obtain area in square inches.

For example: An oval 30 picas wide by 20 picas high equals 30 \times 20 \div 50 = 12 square inches. Curved shapes, a problem in any shop for the compositor, thus yield to simple arithmetic.



TRAPEZOID

Add length of top line in picas to length of base in picas, multiply by height in picas, and divide by 75, to obtain area in square inches.

For example: Top line 40 picas, base line 20 picas, height 20 picas —therefore $40+20=60\times20=1200\div75=16$ square inches.

Above formulas for fitting copy to irregular shapes are from "Type Faces," type catalog of Smith & Miles, trade typesetters, Sydney, Australia. Just one of book's excellent features

LATEST EQUIPMENT FOR THE PLANT

MIEHLE 56 is a new single-color automatic unit produced by Miehle Printing Press and Manufacturing Company, Chicago. Its type bed is 441/2 by 561/2 inches and will handle a sheet as large as 411/2 by 56 inches, or as small, automatically fed, as 19 by 25 inches. Concerning its delivery capacity, an an-nouncement issued by the company states: "On thirty-four commercial, runof-the-plant printing jobs, ranging from 1,000 to 17,000 impressions, the average running speed of the Miehle 56, singlecolor automatic, was 2,205, only forty-five revolutions less than its top rated speed. The average hourly production over those thirty-four jobs was 1,972, a production index of 89.4 per cent." Standard equipment of the unit consists of the press, a Dexter automatic streamfeeder with two loading boards and complete Kimble electrical equipment.

THE NEW LUDLOW universal matrix cabinet, designed to facilitate the handling of matrices of the larger point sizes and to provide cases with increased matrix-holding capacity, has been announced by the Ludlow Typograph Company. The features of the cabinet are described and illustrated in a folder.

The Challenge Machinery Company has incorporated several new features in this cutter

9 by 12 inches, printed in three colors. A copy may be obtained by writing to the company.

Universal Matrix Cabinet

The New Ludlow

Two ADDITIONAL sizes and weights of Futura have been announced by Intertype Corporation. They are 8- and 10-point Futura Light with Oblique.

THIS PARAGRAPH set in the ten point size of Intertype Futura Light duplexed with Futura Light Oblique 1234567890 THIS PARAGRAPH is set in the eight point size of Intertype Futura Light and is duplexed size of interrype rourd light and is auplesed with its companion future light Oblique 1234 THIS PARAGRAPH is set in the five point size of Intertype Rox with Franklin Gothic 123456 THIS PARAGRAPH is set in the flow intertype Rox and is duplesed with Franklin Gothic 12345678 THIS PARAGRAPH is set in the 4 point size of Intertype Century Expanded and is duplezed with Intel 12345678

Other additions announced are 4- and 5-point Rex with Franklin Gothic, and 4-point Century Expanded with Italic.

THE CHALLENGE MACHINERY COMPANY of Grand Haven, Michigan, now offers a new small proof press, called the CG, which makes it possible to pull proofs in register. The new press is like the company's Series G, except that it is equipped with bed grippers. The press has a stationary cylinder and a reciprocating bed. A full-size ink plate serves as a cover for the cylinder. Action of the paper gripper is reported as simple, yet positive. It is held securely between the bearers and can be adjusted or removed quickly. Steel stands may be had. if desired, and a galley plate is a stand-ard accessory. The press is made in three capacities. They are: for galleys up to 12 by 18 inches, for full length, five-column width galleys, for regular eight-column newspaper pages.

Two B-SECTION V belts and a twingrooved motor pulley are new features of the improved Challenge Diamond power paper cutter according to an announcement by The Challenge Machinery Company. The new type of drive is designed to eliminate belt slippage and

deliver an even flow of power. Another new feature is the change to the 38-inch table height adopted as the standard after a survey made indicated that such a height was most popular. Three sizes of the power cutter are: 301/2-inch, 341/2inch and 36½-inch. All are identical in construction.

A NEW ROLLER for lithograph presses has been announced by the Ideal Roller & Manufacturing Company. It is named "Durolith" and is described as tougher vulcanized oil roller." It is said to have been "built with four times the tensile strength of the former Ideal lithographic vulcanized oil roller" withstand "the grueling requirements of modern high-speed presses." In a historical note reference was made by the company to the introduction of its vulcanized oil rollers more than twenty years ago which "were the first departure from leather lithographic rollers, which had to be scraped clean.

ELECTRA CURSIVE is an added member of the Electra family of faces produced by Mergenthaler Linotype Company, and is "useful for complete texts of verse

abcdefghijklmnopqrstuvwxyz abcdefghijklmnopgrstuvwxyz

and other specialized purposes," so C. H. Griffith, vice-president of the company in charge of typographic development,

Another addition to the Karnak family of type faces made in matrix form by the Ludlow Typograph Company has made its appearance and is

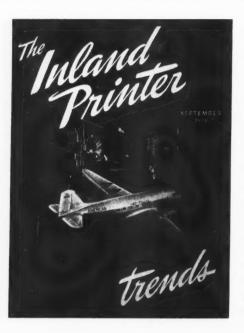
Karnak Italic

named Karnak Intermediate Italic, available in sizes from 8- to 48-point. It was designed for commercial and advertising composition as well as for newspaper headlines.

A NEW PRE-REGISTER SYSTEM for color plates has been devised by The Printing Machinery Company. It employs what are called the Sterling Sheet Register Gages. These gages are equipped with small round steel punches by means of



which round holes are cut in blank margins of printed sheets in desired positions. Sheets thus printed and punched in accordance with directions furnished by the manufacturers, serve in preregistering succeeding sets of color plates on the same mounting bases.



Editorial Leadership of The Inland Printer

 Unlike trade journals whose editorial plan is routine, following the same pattern for years, The Inland Printer is "tops" with graphic arts executives because its editors continually originate more new and practical features to meet specific problems and changing needs and conditions. They assign certain subjects for recognized authorities to work out practical helps, report new developments, and recommend certain methods and devices proved successful by leading plants.

Result: An invaluable magazine . . .

In a class by itself

More Original Features Than any Printing Magazine

-a built-to-order service that's alert—authoritative accurate—thoroughly reliable! A magazine in tune with trends, easily understood, quickly read. Condensed material informs and interprets, educates and stimulates—states technical facts simply—reveals howto-do-it information, advanced methods often hard to get, sales-building ideas, criticism and reproductions of finest specimens of typography, layout, and printing.

That is why The Inland Printer is most constructive! Revitalizing! Aggressive! More closely read! Presents monthly more original, USABLE material than any other printing magazine!

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Monthly Mailing Piece - printer's ready-made promotion, created by experts! (Plates are only cost.)

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Departments we originated years ago, which others have not established or conducted as well:

le

Specimen Review -- color reproductions of fine printing; criticism by J. L. Frazier is constructive!

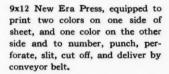
The Pressroom - practical answers by Eugene St. John to queries.

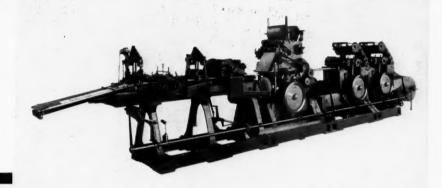
The Proofroom-by Edward N. Teall, eminent editor of dictionaries.

Offset Technique-Qs and As help letterpress printers whose offset problems differ from those of fullfledged lithographers.

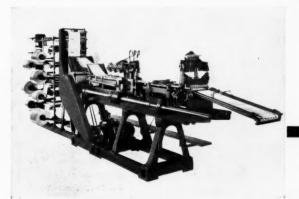


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NEW ERA

FLAT-BED WEB PRESSES

NEW ERA MANUFACTURING COMPANY 375-I ELEVENTH AVENUE, PATERSON, NEW JERSEY

New Era Collater, equipped to handle 13 webs (7 paper and 6 carbon webs shown), and to wire staple and cut off in lengths from 4 to 11 inches. Can be equipped to gum, cross perforate, punch, slit, and zig-zag fold, in fold-lengths to 11 inches.



Dummies, Rec-

mmendations,

OR PRINTERS

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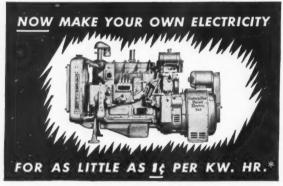
Sinclair & Valentine Co. MAIN OFFICE AND FACTORY

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DIRECT DRIVE-CORRECT MECHANICALLY. NO INTERMEDIATE PARTS. Positive action, consistent service. longer life.

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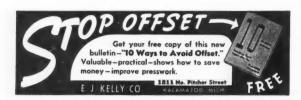
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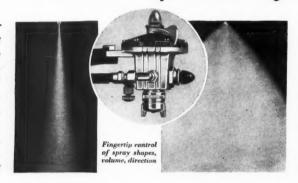
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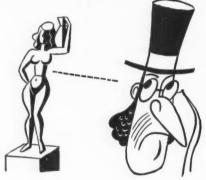
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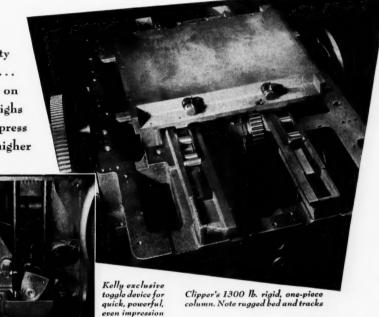
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CLIPPER FEATURES:

- → 1. Quick-set Stream Feeder
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- ⇒ 5. Easy Access to Form
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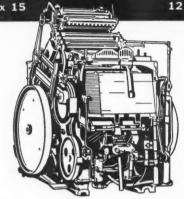
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There's one of these plants, a member of this association, in your vicinity—ready to give you prompt service with better facilities and better craftsmanship than most printers can maintain in their own plants. You'll eliminate much idle time and responsibility and make more money because you'll know your cost on every job.

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"Westvaco Inspirations for Printers" is not for sale. But your printer will, upon request, supply you with copies of this issue. Tell him you want "Westvaco Inspirations for Printers," and No. 121, bearing the cover design shown above, will soon be on your desk.

NOTE, MR. PRINTER: THIS DOUBLE PAGE COLOR SPREAD, WITH COPY EXACTLY AS SHOWN ABOVE, WILL APPEAR IN THE MARCH ISSUES OF FOUR ADVERTISING MAGAZINES. YOUR WESTVACO DISTRIBUTOR WILL SUPPLY YOU WITH COPIES OF THE CURRENT ISSUE, NO. 121, UPON REQUEST.

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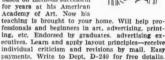
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L. S. Bosworth Co., Inc. St. Louis Tobey Fine Papers, Inc. This specially prepared stock comes in all standard business card sizes in all standard business card sizes in either loose or book form style. It is the highest grade rag content made at Crane mills.

Keep a supply constantly on hand for quick service to your customers, who need their business cards printed in this modern way.

The John B. WIGGL

1152 Fullerton Avenue CHICAGO Book Form Cards Compact Binders



EVERY FEATURE A DEVELOPMENT IN

Offset flrogress

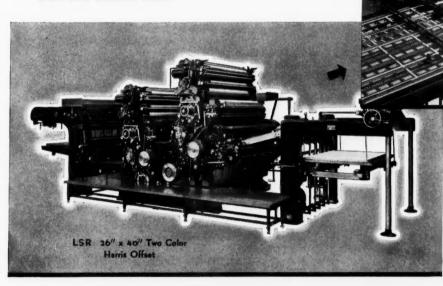
Harris press performance finds its overwhelming acceptance in the fact that each advancement has paralleled the steady growth of Offset as a method. Harris Press features are definite solutions to pressroom problems—encountered by Pressroom Craftsmen and solved by Craftsmen in Offset design and construction.

THE TEMPO OF MODERN BUSINESS

HAS BEEN ANSWERED WITH A PRESS

FOR TODAY'S SUCCESSFUL OFFSET

Every feature of every Harris Press points to research in a particular problem known to Pressman and builder alike.



THE HTB STREAM FEEDER only one of the advanced features through which Harris performance has attained overwhelming preference.

hemicals

Through research Harris has developed and standardized new chemicals for both deep etch and surface plate making processes, Full details upon request. Write us with reference to your lithographic problems.

HARRIS SEUBOLD POTTER Company

¥ Pioneer Builders of Successful Offset Presses

General Offices: 4510 E. 71st Street, Cleveland, Ohio • Harris Sales Offices: New York, 330 W. 42nd Street; Chicago, 343 S. Dearborn Street; Dayton, 819 Washington Street; Atlanta, (Harris • Seybold • Potter Service Corp.) 120 Spring St., N. W.; San Francisco, 420 Market Street • Factories: Cleveland, Dayton.

* HARRIS PERFORMANCE THAT REFLECTS CRAFTSMANSHIP

The Roaring 20's

The Sorry 30's

The Gallopin' 40's



Russell Ernest Baum

612 Chestnut St. Philadelphia, Pa.

Whoa, there... whoa!

You can't start another decade
With machines your daddy prized
As modern
Before the roarin' 20's,
Though costly
Through the sorry 30's,
And fatal
In gallopin' 40's rise.

Machines that slipped your business backward (Through this dismal, black past decade, An era to send to the cleaners, So lousy the record made).

Remember—over twenty years past
We designed your folder to last
A business lifetime . . . but to cost
A fraction of the usual price.
And you got two dollars a thousand,
And folding was your sweetest gain.
Now they figure in cents per thousand
And for five folds just the same.

It was way back in the 'teen age
When your folder was designed
For folding sheets one or two ways
... three thousand an hour was fine.
But today, as every other job
Is folded a different way,
You need hundreds of styles of folds—
Versatility . . . behold!

Although truly we are all between
The Devil and the deep blue sea:
Gosh-awful low prices—yet taxes,
Wages, everything are high as can be.
Yet "Providence" never allows to exist
Conditions that are so strange,
Problems that cannot be solved,
If you have courage to change.

And as our sole reason for existence
Is building your folding anew—
Partners in your folding department—
So out with the old . . . in with the new.
And though no one yet has been able
To wear a Baum Folder out
I'll buy your old model and scrap it
Giving you good cause to shout!

About your Nineteen Forty model,
With its hundreds of styles of folds,
Speed that rivals the fastest bomber.
Accuracy . . . all records hold.

So WHOA, there . . . WHOA!
You can't start another decade
With machines your daddy prized
As modern
Before the roarin' 20's,
Though costly
Through the sorry 30's,
And fatal
In gallopin' 40's rise.

"Now WE'RE IN A JAM!



WHY PUT YOURSELF in a hole by running low-cost jobs on unknown, untried paper? If the job should turn out well, you may not be able to match the paper again later, and what should be a profitable reorder becomes a complaint -or a rejection-from the customer.

Print your low-cost jobs on Management Bond. It will go a long way toward insuring your customer's satisfaction in the first place. And when he reorders, there will be no question about paper. Management Bond is watermarked. You

can identify it immediately, match the color and finish time after time.

Management Bond is a Hammermill product . . . sturdy in use . . . reliable in performance. It's fast and trouble-free on your presses, always dependable for rush jobs. You'll find it a paper that

will be acceptable to your customers.

Management Bond comes in white and 10 colors, in a range of weights and sizes. You can get it quickly from Hammermill Agents. Send coupon today for the Management Bond Portfolio. It will help you land the low-cost jobs.

MANAGEMENT BOND

A HAMMERMILL PRODUCT

Here's a selling help that really helps!

▶ The Management Bond Portfolio contains specimens of printed forms adaptable to most organizations. Includes sets of forms for your customer to try in his own office. Tells how to design a printed form, what sizes to use for economy. Send for copy.



Hammermill Paper Company, IP-M-FE Erie, Pa.

Please send me the Management Bond Portfolio of printed forms.

(Please attach to your business letterhead)

THE INLAND PRINTER

PUBLISHED MONTHLY BY THE INLAND PRINTER COMPANY 309 W. JACKSON BOULEVARD, CHICAGO, ILL., U. S. A.

Volume 104 • February, 1940 • Number 5

THE INLAND PRINTER is published on the first of every month. It furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in typewritten manuscript.

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When Subscriptions Expire the magazine is discontinued unless a renewal is received prior to the publication of the following issue. Subscribers should avoid possible delay by remitting promptly.

Foreign Subscriptions—To Canada, \$4.50, postage prepaid; to countries within the postal union, \$5.00 a year in advance postage prepaid. Make foreign money orders payable to The Inland Printer Company. Foreign postage stamps are not accepted.

FOREIGN SUBSCRIPTION AGENTS

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Wm. Dawson & Sons, Cannon House Pilgrim Street, Ludgate Circus, London, E. C., England. Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

F. T. Wimble & Co., 35-43 Clarence Street, Sydney, Australia. John Dickinson & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

Benjamin N. Fryer, c/o Newspaper News, Warwick Building, Hamilton Street, Sydney, N. S. W. Australia. Akateeminen Kirjakauppa, Helsinki, Finland.

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INTERESTING! INTRIGUING!

INSTRUCTIVE!

GOES 1940 AUTO LICENSE BLOTTER

features reproductions in COLOR of Auto License Plates for EVERY State in the Union. It shows populations, motor vehicle registrations and ratios of registrations to population. You can sell it if you will SHOW it. Write for samples.

GOES LITHOGRAPHING COMPANY

35 W. 61st St., Chicago • 53K Park Place, New York City



RUBBER PRINTING PLATES AND CUTTING TOOLS

Make your own tint plates
—Print perfectly on all
presses—with all inks on

Reg. U. S. Pat. Off. No 314445. all papers.
Write on your company letterhead for sample, prices and full information. TI-PI COMPANY. S. W. Cor. 10th and Broadway KANSAS CITY, MO.

WANT ADVERTISEMENTS

Prices for this department: Under the heading "Situations Wanted," 50 cents per line, minimum \$1.00; under all other headings, 75 cents per line, minimum \$1.50. Approximately 55 characters to the line, address or box number to be counted. Price the same whether one or more insertions are taken. Cash must accompany order.

INSTRUCTION

PEOPLE FROM ALASKA, California, Washington, Florida, Seattle, Honolulu, and all America attend Bennett's School to learn his method of operating; his record is 12,130 ems for eight hours; established 1912; both practical and home instruction. Free catalog. BENNETT'S SCHOOL, Maumee, Ohio.

BUSINESS OPPORTUNITIES

FOR SALE—Modern shop, automatic equipment. Specializing in work no other shop in city equipped to handle. \$5% con-tract work. City \$6,000, two railroads, general offices one. Large industrial plants. Inquiries or interview invited. F 324.

FRENCH TECHNICIAN, holder of a patent concerning manufacture of window envelopes, wishes to get in touch with an American printer. Write M. Gerard Ooghe. Representant, 16 Rue Virginie-Ghesquiere, Lille (France Nord).

TRAINED EXECUTIVES

THE INTERNATIONAL ASSN. OF PRINTING HOUS CRAFTSMEN, INC., can recommend competent executive or assistants for all branches of the Graphic Arts. Write L. Augustine, Sec., 3117 White Ave., Hamilton, Baltimore, M

FOR SALE

INSTALLED NEW GOSS COX-O-TYPE PRESS. Offer for sale 41" by 53" bed-size Miehle and Eclipse folder (separate) in perfect condition and guaranteed for \$1850. Fully equipped, variable speed motor, new rollers, complete. Newspaper and samples of work printed thereon furnished. May be seen in operation. Need the room. Act quickly. Rochester Clarion, Rochester, Michigan.

PLANE-O-PLATE. Rotary precision shaver. Shaves all types of flat work including stereos, electros, base, etc., to exact type height for printing. Eliminates irregular plate levels. Saves time, work, improves quality. Two sizes, handles work up to full page. Get prices, details. Write Monomelt Co., Dept. 8, Minneapolis, Minn.

TWO MERGENTHALER ELECTRIC pots complete with thermostatic control, rheostat and switch box; 220 volts AC; good condition; in daily operation. \$90 each. Republican-Times, Ottawa, Illinois.

Three color Kidder 36" x 48" Adjustable Rotary Press. Suitable for label and wrapper printing. Full particulars given upon request. Reasonable price. Immediate delivery. Address F 287.

VERTICAL MIEHLE; Miehle Horizontal, new style delivery; Kelly B spl.; Intertype, 2 magazine; Seybold 39" Power Cutter, hand clamp; each carefully rebuilt. A B C MACHIN-ERY, 564 Randolph, Chicago, Ill.

BOOK BINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for partic-ulars. JOSEPH E. SMYTH CO., 720 S. Dearborn St., Chicago.

FOR SALE-38-inch Seybold auto cutter; rebuilt and fully guaranteed. F 5

HELP WANTED

WANTED: Composing Room Foreman. 30-40 years of age. Must have thorough knowledge of composition, imposition, magazine and catalog make-up. One capable of OK'ing press sheets for position. Large up-state New York printer doing high-class catalog, direct-mail and house organ printing. F 328.

SITUATIONS WANTED

Executives and Managers

AN EXPERIENCED EXECUTIVE as supt. of your plant would reduce costs, spoilage, increase production. Such a man is available now, one with a thorough knowledge of prtg., binding, costs. G. W. B., 23 E. 9th, Kansas City, Mo.

SUPERINTENDENT—familiar with lithographing, manufac-turing, printing and publication work desires connection where production and efficiency are a prerequisite. Refer-ences. F 327.

COMPOSING ROOM FOREMAN, experienced, capable executive, desires change, F 267.

Spring Tongue GAUGE PINS **MEGILL'S** Patent

QUICK ON . . . The universally popular Gauge Pin. \$1.80 dozen, 50c se of 3. Reg. U. S. Pat. Office

MEGILL'S GAUGE PINS

FOR JOB PRESSES

Insist on Megill's Gauges, Gauge Pins, Gripper Fingers, etc. The original—and the best. Circular on request.

THE EDWARD L. MEGILL COMPANY

The Pioneer in 1870

763 Atlantic Avenue Brooklyn, New York MEGILL'S Double Grip GAUGES



VISE GRIP . . . adjustable . . . used for any stock. \$1.75 set of 3.

MORE THAN A SUPT, this executive—now in his prime—is ready to work as though a "partner" in New England plant—and add new life. using sound, profit-making methods in each dept. Successful first-hand experience over 20 years covers wide range—from 6-year apprenticeship as compstoneman, to makeup-lockup—finally to entire-plant management. Well versed in equipment, methods, man-power necessary to yield maximum profit. Last 3 years' contacts with 600 N. E. printers selling automatic presses afforded study of profitable pressroom operation. Have flare for creating, familiar best methods of layout, able to "sell" ideas, contact customers if desired. PERSONAL: Married; 40; completed Carnegie's Executive Training course. Worked in Montreal and New England plants. Active in Club of P.H.C. Always read "LP," the best in other mags. Now, it's time we compared notes. Tell all first letter, history, your problems and aims. Address Box F 322.

aims. Address Box F 322.

HERE'S JUST THE MAN—for a creative printing and direct mail house that wants ideas. A young man with 12 years of practical experience as a craftsman. 13 years of executive experience in typography and art. Planned many successful direct-mail campaigns. Knows fine letterpress and offset printing, their ramifications, and costs, and how to help salesmen to build up press impressions. Valuable experience in agency and direct customer contact. Write Box No. F 321.

COMPOSING ROOM EXECUTIVE of good character, age 33, well exper. in all phases of composing room detail, advertising typography, commercial hand and machine composition, lineup and o.k. Know how to get the most out of men. Now empl., desires immediate change. Go anywhere. F 323.

Composing Room

OPERATOR—STONEMAN—COMPOSITOR—SHOP LAYOUTS. Seeks steady position in first class plant where there is a chance for advancement. F 326.

COMPOSITOR—27. A-1 Trade plant and job shop experience. Union. In or around Chicago. F 320.

LOCKUP-LINEUP OK man. Capable. Wants position with up-to-date plant. F 268.

Pressroom

OFFSET PRESSMAN wants position, also familiar letter-press cylinders and job cylinders. Combined experience of 25 years. Halftone, job, and color. F 303.

Proofroom

PROOFREADER—35; long exper.; nonunion; practical printer. Anywhere. \$42—nights, \$45. J. Dooley, 8 E. 3rd St., N. Y.

Miscellaneous

DO YOU NEED high grade negatives for offset or cuts? Wet plate or film—any screen separations—make prints, deep etch, cold top, layouts. Shoot press trouble. Employed. 15 years experience. Age 33. Consider investment in compact company. Southern Section. F 325.

Advertise in The Inland Printer, then you tell printers and sell them, too

STEWART'S EMBOSSING BOARD

Makes Embossing Easy

Needs no heating or melting—Simply wet it, attach it to tympan and let press run until dry. Sheets 53/4 x 91/2 inches \$1.25 a dozen, postpaid. Instruction with each package

THE INLAND PRINTER COMPANY 205 W. Wacker Drive, Chicago, Illinois

Use Our Expert CREATIVE HELP

Avail yourself of a professional Service and Stimulate Sales to Your Customers.

 Good copy and modern layout are para-Good copy and modern layout are paramount factors in selling more printing to-day—but—will your volume carry the "load" of full time artists to produce "professional" layouts, dummies, and finished art at moderate cost? The efficient, more economical way is to use the expert, experienced help we can give you through our skill and ability to create and design outstanding printed.

and design outstanding printed

BERT L. WHITE pieces.

Stimulate sales, improve your work, lower your selling costs

this way.

Get the details of our complete plan.

. LAYOUT . ILLUSTRATION . COLOR

230 EAST OHIO ST.

SAVE FLOOR SPACE...

with this amazingly concentrated type cabinet



Working Side

Working Side of the No. 12007-E Working Side of the No. 12007-E... showing new Double-Depth Adjustable Lead and Slug Case in place... large working surface where full-size type cases and large galleys may be placed... 3 3% " projection of top for knee and toe room

This type cabinet requires ONE-THIRD LESS SPACE than the usual two-tier cabinet. It is amazingly concentrated. One man said, "It is almost a complete composing room within arm's reach!"

Plenty of Storage Space

Yet type and materials storage has not been sacrificed. It carries on the working top a lead and slug case, and a spacing materials case, and underneath gives the choice of either an additional lead and slug rack or a copy drawer and quarter case unit.

Roomy Working Top

The working surface is 2014" wide. It will take a type case without covering the materials cases.

FREE CATALOG

Full information on this No. 12007-E Concentrated Type Cabinet is given in HAMILTON'S new No. 20 Catalog on pages six and seven. Write for your free copy to-day.

Hamilton Equipment is sold by type founders and leading dealers everywhere.



Case Side

Case Side of No. 12007-E . . . showing Spacing Materials Case . . . Copy Drawer and Quarter Case Unit (which can be replaced by lead and slug rack) . . . 48 full-size California Job Cases with combination pulls and label-holders . . . Overall floor space only 72¼"x 26%".

HAMILTON

MANUFACTURING COMPANY TWO RIVERS WISCONSIN

HAMILTON MFG. CO. Two Rivers, Wis.	IP-2-40
Send me full information about the No. 1	12007-E Type Cabinet.
Name	
Address	
Citys	state

THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

FEBRUARY, 1940

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J. L. Frazier, Editor Lee W. Sagers, Assistant Editor
Frank S. Easter, Promotion E. H. Bratlie, Circulation

Western Advertising: W. R. Joyce, 309 W. Jackson Blvd., Chicago Eastern Advertising: J. E. Allen, 522 Fifth Ave., New York City

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All manuscripts should be accompanied by adequate postage for their return. THE INLAND PRINTER assumes no responsibility for unsolicited contributions, except to accord them courteous attention and ordinary care.

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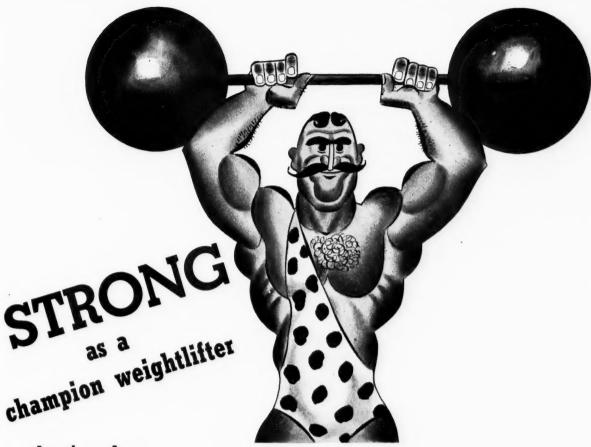
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ADVERTISERS IN THIS ISSUE



that's why

CROMWELL TYMPAN

helps you produce better printing at bigger profits

STRENGTH is just as important to makeready as it is to weightlifting. Cromwell Special Prepared Tympan has the high tensile strength necessary to protect your most delicate makeready jobs. Pull it as tight as you need. There's no danger of it stretching or tearing from the clamp and smashing plates, type or press, as often happens with weak and inferior tympans.

Cromwell Tympan has the sturdy, reliable strength necessary to stand up under the constant punishment of modern high speed presses. It withstands the merciless slashing of sharp rules and edges, and turns out clear, clean impressions throughout the entire run. That's why it's the choice of thousands of leading printers the world over.

Cromwell Tympan comes in rolls or sheets, cut to fit any high speed press specified. Order from your local distributor today.





UNIFORM — Cromwell Tympan's calipered uniformity makes every spot tissue and overlay count. It will not vary .001 in. thickness throughout an entire roll.

ENDURING — Cromwell Tympan will stand up throughout the gruelling grind of the longest runs. It will deliver the last impression as clear and sharp as the first.



WEATHERPROOF— Cromwell Tympan is impervious to excess moisture, sudden changes of temperature or extremes of hot and cold. It will not shrink, swell or turn soggy.

THE CROMWELL PAPER CO.

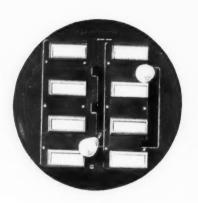
"What will it do for ME?"

That's what YOU want to know about the new Universal Intertype

BRAND NEW FEATURES—features you've never seen before—are embodied in the new UNIVERSAL INTERTYPE. But it's what those features mean to YOU, in dollars and cents, that really counts. So let's now take a look at them from your point of view:

COMPLETE FLEXIBILITY— to meet your future as well as present needs—protects your investment and gives you greater value per dollar than ever before. You can buy a 72-90 channel non-mixer, for example, and later convert it into a 72-90 mixer, or vice versa, whenever your requirements change. You can make either change on the floor of your composing room, and at low cost.

STANDARD, interchangeable, full-speed 90 and 72 channel magazines, in whatever combination best suits your present requirements — with the assurance that you can later change to an entirely different combination of magazines.



For more information about the Universal intertype write to Intertype Corporation, 360 Furman Street, Brooklyn or the branch office nearest you

New Intertype AUTOSHIFT

This revolutionary feature is an electric power shift (see insert). Both main and side magazines, either together or separately, are shifted by a simple movement of the control knob. The Autoshift saves time and effort and helps to get more work done.

Step Ahead with the UNIVERSAL INTERTYPE

FUTURA DEMISOLD AND VOGUE EXTRA BOLD FAMIL

FOR cal c

THEINLANDPRINTER

e

an

ift

FOR MARCH, 1940 • On its 45th anniversary, we are bringing today's readers and old friends of Will Bradley a cover typical of his work in helping rescue printing from Victorian decadence. There is a modern influence, too, in this cover. An article about Mr. Bradley and his work is in this issue of THE INLAND PRINTER. He now lives in Short Hills, New Jersey



What happens to the GIRL WITH THE COTTON STOCKINGS?

Nothing! The same thing that happens to printed pieces that aren't dressed up in their Sunday best. Competition demands more than ordinary advertising literature—it requires *good* ideas, art, plates, printing... and more than ever, Champion paper, the foundation for good printing.

Champion is the largest maker of printing papers, with a complete line of fine enamels, uncoated book, offset, boards, postcard, and envelope. With all these grades from which to choose, you give your customers most for their money when you dress up their advertising with Champion paper.



THE CHAMPION PAPER AND FIBRE CO., Hamilton, Ohio

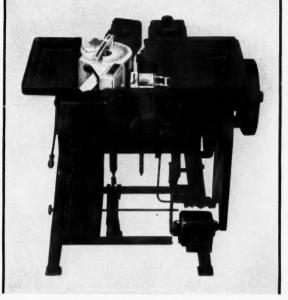
MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . . HOUSTON, TEXAS

Manufacturers of Advertisers' and Publishers' Coated and Uncoated Papers, Cardboards, Bonds, Envelope and Tablet Writing . . . Over 1,500,000 Pounds a Day

DISTRICT SALES OFFICES

NEW YORK · CHICAGO · PHILADELPHIA · CLEVELAND · BOSTON · ST. LOUIS · CINCINNATI

The Mechanism and Operation of the LUDLOW is Simplicity ltself



Cut-away view of the Ludlow showing the three major elements of the machine-crucible, mold, and motor.

In the machinery necessary to produce slug-cast composition one might naturally expect to see a cumbersome, complicated assembly of mechanisms and devices. It's rather surprising, therefore, to find that with the Ludlow utmost efficiency has been attained in a machine of extreme simplicity.

The Ludlow machine comprises three major elements-crucible, mold, and motor. These, with their simple automatic operating and controlling movements make up this most efficient, accurate linecasting machine.

As a direct result of this simplicity of mechanism and of the basic rightness of its design and construction, the Ludlow is remarkably quiet and smooth running. Absence of noise means absence of shock, strain and wear, making for long life and freedom from breakdowns and repairs.

It is equally simple to operate the Ludlow. A holder or matrix stick containing the line of typeface matrices is locked in casting position and a touch of a lever instantly starts the production of the

line-slug. Mold and matrices are brought together, molten metal is forced through the mold, the cast cooled by water circulating within the mold, and the finished slug delivered. All this is accomplished without machine or mold change for length of line, typeface or pointsize, except when it may be desired quickly to change the mold for casting the smaller typesizes to set solid on a 6-point slug.

From start to finish, the Ludlow system is simplicity itself. This simplicity and the resulting true flexibility, plus rugged machine construction and precision manufacture, contribute importantly to the efficiency and speed with which Ludlow composition is produced.

Modern production demands require the advantages which only Ludlow can supply, and the resultant economies are responsible for the increased profits realized by Ludlow users.

The Ludlow story is both interesting and instructive. It will gladly be sent, together with specimen showings of Ludlow typefaces, upon request.

LOW TYPOGRAPH

Set in Ludlow Radiant Medium

2032 Clybourn Avenue · · · Chicago, Illinois



The COVER is Important

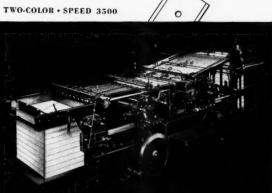
USE BUCKEYE

It is apparent that before morning the cover is going to be highly important to this youngster climbing into bed. Covers are always important. They are so conspicuous and so useful. To the buyer of good direct mail advertising and the printer who produces it the cover is obviously of first consideration. From its appearance vital impressions are formed and upon its quality and sturdiness depend the life and usefulness of your printed message. There is no need to take chances with your cover. Use Buckeye and be safe.

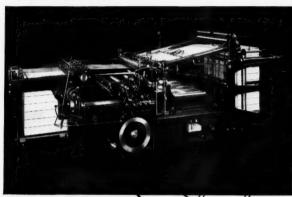
BECKETT PAPER COMPANY MAKERS OF GOOD PAPER IN HAMILTON, OHIO, SINCE 1848

Published monthly by The Inland Printer Company, 309 West Jackson Boulevard, Chicago, Illinois, Subscription rate \$4.00 a year: 40c a copy, Canadian \$4.50 a year; foreign \$5.00 a year, Entered as recond-class matter, June 25, 1885, at the post office at Chicago, Illinois, under Act of March 3, 1879, Copyrighted, 1940, The Inland Printer Company.

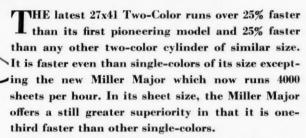
Two new 27×41 MILLER AUTOMATICS



MAJOR · SPEED 1000



designed for America's foremost pressrooms



The success of these two machines, like other Millers, is based on the highest percentage of productive time and lowest cost per thousand impressions for the greatest number of America's pressrooms. New literature is ready showing many other unique profit-producing advantages. Copies will g'adly be mailed to responsible firms, on request. No obligation.



MILLER PRINTING MACHINERY CO., PITTSBURGH, PA.

World's largest exclusive manufacturer of cylinder presses

Modern Miller Automatics for Modern Pressrooms

MILLER SK — Sheet size, 38x52 3250 impressions per hour TWO-COLOR — Sheet size, 27x41 3500 two-color impressions per hou MAJOR — Sheet size, 27x41 4000 impressions per hour

SIMPLEX — Sheet size, 20x26 4500 impressions per hour HIGH-SPEED — Sheet size, 13x20 5000 impressions per hour MASTER-SPEED — Sheet size, 111/4x171/4 3200 impressions per hour MILLER CK CUTTER & CREASER Sheet size 40x52 3250 impressions per hour MILLER CY CUTTER & CREASER Sheet size 28x41 4000 impressions per hour

Strathmore



STRATHMORE BOND

STRATHMORE WRITING (new)

STRATHMORE BOOK (formerly Strathmore Highway Book) (Including STRATHMORE ALL-RAG BOOK)

STRATHMORE TEXT

STRATHMORE COVER

STRATHMORE FAIRFIELD

The outstanding success of the four original Strathmore Staple Papers has proved conclusively the soundness of the idea behind them. Now, two more papers, STRATHMORE WRITING and STRATHMORE BOOK, have been added to the group, to develop, still further, its usefulness to you. Get results economically with Strathmore Staple Papers. They are easy to buy, easy to sell, easy to use. They help you keep your printing costs low, and your printing standards high!

Strathmore PAPER COMPANY WEST SPRINGFIELD, MASS.

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GOVERNMENT PRINTING OFFICE USES 7 NO. 3 VANDERCOOK PROOF PRESSES

To meet the need for quality proofs of smaller forms containing halftones, 7 No. 3 Vandercook Proof Presses are used in the United States Government Printing Office.

Here an original No. 3 Vandercook Proof Press demonstrated its value --- and repeat orders are evidence of satisfactory performance.

Not only in the U.S. Government Printing Office, but throughout the world, the No. 3 Vandercook Proof Press is an accepted favorite. It is hand operated, self inking, and equipped with automatic grippers. It is practical equipment in small or large plants --- economical to install and easy to operate.

The No. 3 Vandercook Proof Press takes a form 14"x 18". It will print a full form the capacity of the press or a single type without slur or drag.

Complete information on the No. 3 Vandercook Proof Press will be sent upon request, and without obligation to you.

WINNIPPC WANCOUVED

Main Office and Factory

904 North Kilpatrick Avenue, Chicago, Illinois

CANADA: SEARS LIMITED. TORONTO MONTREAL

214 East 45th Street, New York City



asy changes
with swing-away delivery
on the KELLY CLIPPER

CLIPPER FEATURES

1 (3) Quick-set Stream Feeder Rigidity of (5) 4 6 The Press Convenient Access to Cylinder Adequate Ink Distribution the Pressmen 9 7 (8) Okayed! Positive Delivery Automatic Lubrication

Eliminate lost time lifting forms from the bed, and carrying them back and forth between stone and press. The Clipper's swing-away delivery enables you to make corrections and changes, and plane down... with the form on the bed. Time saved... plus a top speed of 5000 impressions per hour, mean more salable printed sheets and more profit perhour. The Clipper has more features for profit than any press its size. Make this simple test. Compare all the Clipper's features with those of your present equipment, then refigure your last four or five jobs as if you had a Clipper. The results will show you how a Clipper can increase your profits and cut operating costs. You can afford to own a Kelly Clipper. Ask your ATF Salesman for press sheet and details.

One Printer says: "... We save time in makeready and in changing forms owing to the Clippers' impressional strength and simplicity of construction. We have just completed a hairline register job with beautiful results. We can't say enough for our Clipper." (Name will be furnished on request.)

American Type Founders

200 ELMORA AVENUE, ELIZABETH, NEW JERSEY · Branches in Principal Cities

Types used: Grayda, Franklin Gothic Italic, Bernhard Gothics



KIMBERLY-CLARK CORP. (Est. 1872) NEENAH, WISCONSIN - CHICAGO, 8 South Michigan Avenue
NEW YORK, 122 East 42nd Street - LOS ANGELES, 510 West Sixth Street

COLOR AND FINISH

SUCCESS

One of the signs of business success is an attractive letterhead. To convey this quiet air of achievement use Correct Bond for letterheads. Thousands have found that its rag-content quality and air-dried cockle finish win the respect that a progressive business merits.

On every Desk Correct Bond

RAG-CONTENT

FOR LETTERHEADS

THE AETNA PAPER COMPANY, DAYTON, OHIO

also manufacturers of Maxopaque-the All-Purpose Paper



Six and a half years ago, when Lanston Monotype Machine Company began the manufacture of plate-making equipment for use in offset printing and color lithography, it was determined to make the best machines that sound technical counsel, engineering skill and precision methods of manufacture could produce.

With the advice of William C. Huebner (pioneer inventor and, without question, the foremost technical adviser in the lithographic industry) and under the supervision of Mauritz C. Indahl (with the Engineering Department at Monotype for more than forty years and for the past twenty-six years its Chief Engineer), to put this policy into effect Monotype has spent more than half a million dollars in engineering and

We have felt there would be a market for equipment which contributed to development work alone. facility of operation, economy of production and improvement in quality of offset printing and color lithography. Results furnish ample proof that new machines designed and built by well-known Monotype precision methods of manufacture are generally accepted by the trade as worthy contributions to the advancement of the art.

Type cast on Monotype machines for both text and hand composition is generally recognized to provide the best printing surface for making reproduction proofs and transparent proofs direct from type, and is so used by outstanding typographers, printers and lithographers. Its uniform height, clear and sharp printing surface, the ability to vary the space between letters, with all new type for each job, are important factors which virtually dictate its use in type work for lithography, offset and gravure. Some Monotype faces are especially designed for these uses.

In providing new and improved machines and devices, and in making available faces especially adapted for printing and advertising and for reproduction, Monotype has made substantial contributions to the upbuilding of the printing industry.

We believe that letter-press printers considering the installation of equipment for offset printing or color lithography will find it to their advantage to confer with us before purchasing. Machines and processes bearing the ''Monotype'' trade-mark are the best that competent engineers can design, skilled workmen can make AND MONEY CAN BUY. Send for our catalog of Monotype-Huebner Plate-Making Equipments.

LANSTON

O YOU KNOW >



It doesn't take a highly-trained operator to earn good money for you with the Pony Rotary. This young lady (plant name on request) without coaching, and with only short experience, turned out 43,750 8½"x13½" accurately perforated sheets in total job-ticket time of 11.1/5 hours, including 4 complete set-ups of machine—87½ reams at an average of almost 8 reams per hour!



Small plants, as well as large, profit by earnings from the Pony Rotary. Hundreds of plants operating only 2 or 3 presses are Pony Rotary users for, at its low price in proportion to earnings, no plant, regardless of size, can afford to overlook the extra profits possible with the Pony Rotary.

F. P. ROSBACK CO.

Largest Perforator Factory in the World

BENTON HARBOR MICHIGAN

DO YOU KNOW that a Pony Rotary Perforator in your plant can earn for you up to \$9.00 per hour - or an average of \$4.00 or better per hour for every hour you use it?*

> *Figures based on national average production records at generally accepted prices for perforating.

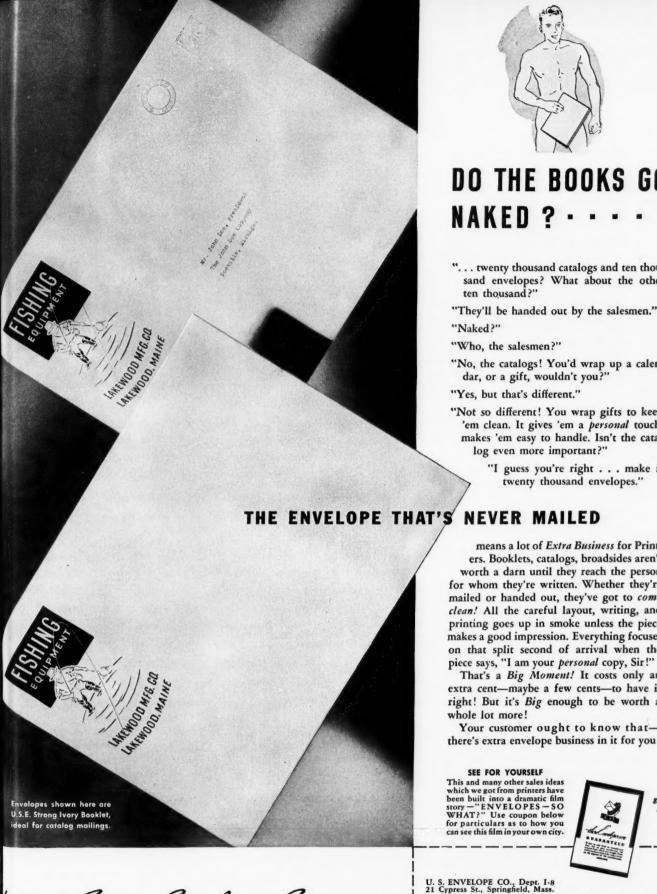
DO YOU KNOW that a Pony Rotary Perforator in proportion to its purchase price and operating cost is one of the biggest moneymakers you can put into your plant?

DO YOU KNOW that even if you use your Pony Rotary Perforator only 2 hours each week it will return, every year, close to 100% on your investment?

WRITE FOR COMPLETE INFORMATION

If you are looking for new ways to profits, ask us for complete details concerning profits possible with the Pony Rotary Perforator. We'll be glad to send you, without obligation, Portfolio of Facts and Figures showing how other plants are making real money on perforating.

Envelopes U.S.E. Stron





DO THE BOOKS GO

"... twenty thousand catalogs and ten thousand envelopes? What about the other

"They'll be handed out by the salesmen."

"No, the catalogs! You'd wrap up a calendar, or a gift, wouldn't you?"

"Yes, but that's different."

"Not so different! You wrap gifts to keep 'em clean. It gives 'em a personal touch, makes 'em easy to handle. Isn't the catalog even more important?"

> "I guess you're right . . . make it twenty thousand envelopes."

means a lot of Extra Business for Printers. Booklets, catalogs, broadsides aren't worth a darn until they reach the person for whom they're written. Whether they're mailed or handed out, they've got to come clean! All the careful layout, writing, and printing goes up in smoke unless the piece makes a good impression. Everything focuses on that split second of arrival when the

That's a Big Moment! It costs only an extra cent-maybe a few cents-to have it right! But it's Big enough to be worth a

Your customer ought to know thatthere's extra envelope business in it for you!



This guarantes in every

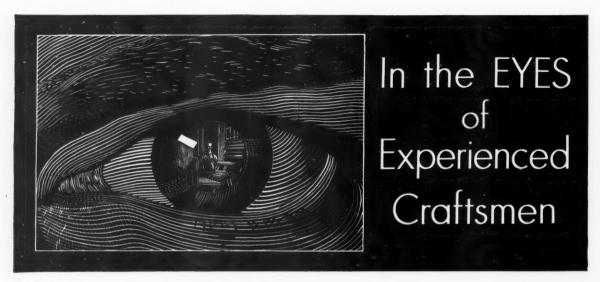
nited States Envelope Company General Offices Springfield, Mass. ANUFACTURING DIVISIONS 5 SALES-SERVICE OFFICES

Address_ Attention of. My Paper Merchant or Envelope Supplier is_

{This offer is limited to the United States}

Please tell me how we can secure, without charge, a showing of the new film "Envelopes—So What?"

IDEAL



Press manufacturers and the craftsmen who operate presses seem to be unanimous in their choice of IDEAL ROLLERS from the standpoints of economy, maximum production and, above all, the high quality of presswork these fine rollers produce.

Ever-watchful eyes have followed the designing and research development of IDEAL ROLLERS through every phase of their creation in our two large modern plants.

Your pressroom can now look forward to an end of costly experimentation and guesswork as to the results you can expect from rollers. There is an IDEAL ROLLER custom-built to specifically serve each of your individual needs, and a competent representative of this company will be pleased to aid you in making a selection.

Listed below are the many different types of IDEAL ROLLERS available, each one particularly designed to do a specific type of work efficiently:

DX Newspaper Rollers

Ideal (Vulcanized Oil) Lithographic Rollers

Ideal Lithographic Dampening Rollers (three efficient types)

Ideal (Vulcanized Oil) Distributor Letterpress Rollers

Synthetic Lithographic Rollers

Ideal Photoengravers' and Lithographic

Proof Rollers

Ideal Process Coated Rollers

Graphic Non-Meltable Rollers

Coating and Varnishing Rollers

Rubber Letterpress Rollers (Oil-Resisting)

DX Letterpress Rollers

Fabric-Covered Rollers

Impression Rollers (all types)

Rubber Blanket Rollers

Rubber Waxing Machine Rollers

Rubber Tanning Machine Rollers

Rubber Gluing Rollers

Rubber Friction Rollers (all types)

FIVE COLORS

Pull and Draw Rollers

Rubber Plate Gum

IDEAL ROLLER & MANUFACTURING CO.

CHICAGO, ILLINOIS Sales offices in the principal cities LONG ISLAND CITY, N.Y.

INQUIRE ABOUT OUR FULL LINE OF SYNTHETIC ROLLERS

Canadian Agents, Sinclair & Valentine Company of Canada, Ltd., Toronto

FIVE COLORS on each side of a web

at the rate of 28,000 20-page signatures per hour



28,000 20-page signatures per hour. The old press weighed less than 20,000 pounds; the new press, 400,000 pounds."

SMALLER PRESSES, TOO

For moderate runs of magazine and commercial printing, the Cottrell Claybourn Two-Color Rotary Press brings the speed and economy of rotary press operation within reach of the average printer. It runs at speeds up to and beyond 5,000 sheets an hour, with unexcelled distribution, impression, and register. Write for particulars.

C. B. Cottrell & Sons Co., Westerly, R. I. NEW YORK: 25 East 26th Street · CHICAGO: 400 West Madison Street CAYBOURN DIVISION: 3713 N. Humboldt Ave., MILWAUKEE, WIS. SMYTH-HORNE, Ltd., 1-3, Baldwins PI., Gray's Inn Road, LONDON, E. C. J.

Says one Thinter to another



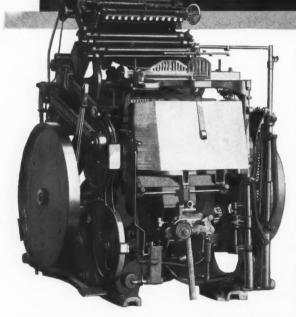
Quicker Make-Ready • Easy Accessibility of Any Part • Greater Load on Feeding Table in the C&P CRAFTSMAN AUTOMATIC UNIT

• Hitting the nail right on the head, one owner of four C&P Craftsman Automatic Units says, "These three features — quicker makeready — easy accessibility—and greater load in the feeding magazine are just a few of the many reasons why we like these presses." And he then adds, "They are the favorites with our journeymen pressmen."

You, too, can place these completely automatic units in your plant with the full assurance

that every one will be a profit maker from the day you set it up.

The booklet, "33 Reasons Why Printers Prefer the Craftsman Press" gives you the story in detail. Write for it and find out for yourself why the C&P Craftsman Automatic Unit handles a wider variety of work faster and with better opportunity for profit than any other type of press equipment of comparable size.



CRAFTSMAN AUTOMATIC UNIT

10 x 15 and 12 x 18

Takes any stock, onion skin to 12 ply board—sheets any size or shape down to a No. 88 card (envelopes and small sheets can be fed automatically two-at-a-time)—handles cartons folded or flat—envelopes died-out or made up—paper bags—imprints folded circulars and booklets—gives full, accurately controlled ink coverage for heavy forms with hairline register for color work—does light embossing or die-cutting—operates at speeds up to 3000 impressions an hour (3500 on the 10x15)—and you can feed any job automatically or by hand as you choose.

THE CHANDLER & PRICE CO., CLEVELAND, OHIO

New York ... Grand Central Palace 480 Lexington Avenue

Chicago . Transportation Building 608 S. Dearborn Street



... Nation-wide sales and service through nearly a half-a-hundred offices of American Type Founders and other dealers.



"I understand the smart letterheads are going on Permanized Papers these days."



"I see something very white and most attractive that will be a big help in your printing business."





"My husband says he's through being a dummy. He's standardizing on *Permanized* Papers from now on."



"It says I should use *Permanized* Papers for my letterheads if I want to impress people."

3



WHITING-PLOVER PAPER COMPANY

2.

STEVENS POINT, WISCONSIN

Exclusive manufacturers of

Permanuzed RAG-OFFENT

BOND - LEDGER - THIN Papers

NEW YORK OFFICE & WAREHOUSE: 71-73 MURRAY ST.

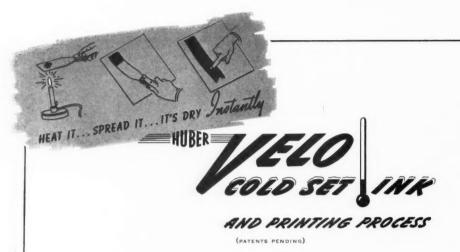
Looking for the information that will give you a sharp insight on the real secrets of making quality Rag Content Bonds and Ledgers? Write for a copy of the booklet that unfolds a brand new concept of the proper way to give the customer what he wants in paper. Ask for a copy of—"BALANCE - PAPER'S INTANGIBLE INGREDIENT."

Permanized

OLD RELIABLE LEDGER
ARTESIAN LEDGER
SYSTEMS LEDGER
AMITY LEDGER

* * *

PLOVER ONION SKIN LAWYER'S ONION SKIN AMITY ONION SKIN



NO PENETRATION OF THIS INK INTO EVEN THE MOST ABSORBENT PAPERS

So instantaneously does Velo Cold Set Ink solidify that it rests on the top layer of the uppermost fibers of the paper . . . actually bridges over pin holes into which ordinary, liquid inks would be quickly sucked.

Neither penetrating nor spreading, this ink stays on the surface, producing stronger solids, leaving cleaner highlights, and eliminating strike-through even on thin, porous stocks. Small type is made noticeably more legible, and fine-screen halftones can be printed on rough, absorbent paper. As always, when quality paper is used, maximum pictorial contrast results.

Velo Cold Set Ink at ordinary temperatures is naturally the solid which other inks approach as they dry. By the application of low-temperature heat (approximately 200°F.) to the press—ink fountain, metal rollers, and plate cylinder—the solid ink is made fluid...only to solidify again instantly upon touching the cool (room temperature) paper.

CONSIDER TOO, WHAT THESE OTHER ADVANTAGES MEAN

No offset webs are needed...The lead of the web through the press is not changed, and the paper is not subjected to stretching, shrinkage, or strain... Fire and health hazards are eliminated... No washups are necessary except to change color; plates are left clean after each impression.

Press changes are comparatively simple, and can be made by your own press manufacturer... The Velo mechanism works automatically... Cost of operation is negligible... Velo equipment does not limit a press to Velo printing; by merely turning off the heat you can print with the inks you now use.

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The Velo Cold Set Process is now available for rotary presses where its advantages of speed, economy, and ease of operation may be realized to the fullest extent. Its release for flat bed presses will be announced in the near future.

Specimens of Velo printing and additional information will be mailed at your request. Write to J. M. Huber, Inc., 460 West 34th St., New York. Branch offices in Chicago, St. Louis, Boston. Dealers in principal cities of U.S.A. and foreign countries.





Orchids and a great big bow to you, Mr. Printer—the thousands of you, from coast to coast, whose confidence in a revolutionary idea of 7 years ago made possible the Dayco Roller of today.

Backed by Dayton's 25 years of research and development of synthetics, the Dayco Roller of today has been proved on your presses—on the presses of America—proved to prevent delays, minimize "down" time, speed production, reduce costs and give better printing results.

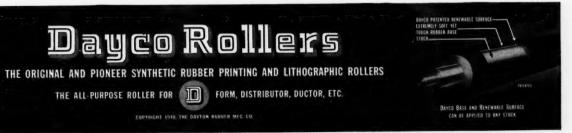
Entirely different from any other roller, Dayco is "tailored" to the exact plasticity that your work requires. Tough, durable and long-lived, Dayco retains its face and performs like new for millions of impressions. Unvarying in size and shape, Dayco resists cuts and abrasion. Unaffected by temperature extremes, Dayco is the all-season,

all-purpose roller which has been proved to give high quality work at less cost—per-month-of-use.

Reduce your investment in spares! Beware of imitations! Get the genuine Dayco Roller with renewable surface (Re-Daycoing) feature.

THE DAYTON RUBBER MFG. CO. DAYTON, OHIO

The Originators and Pioneers of Synthetic Rubber Printing and Lithographic Rollers

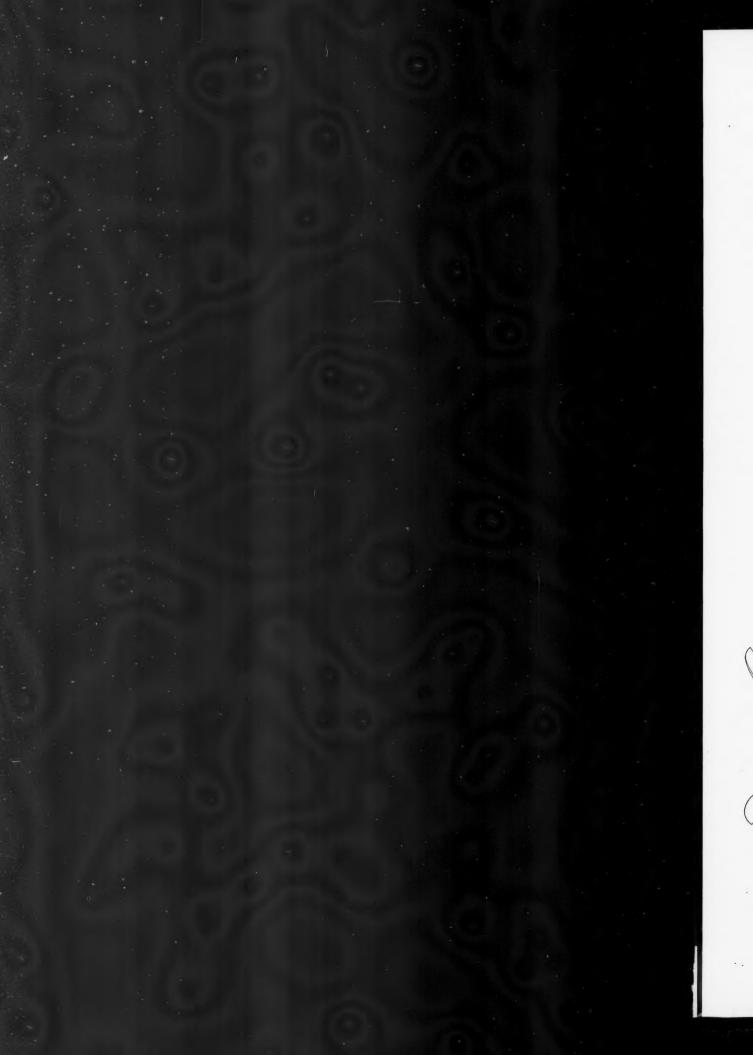




NARD BOWATERMARKED







All Dressed Up and Someplace to Go

Before your photographs can step out onto the printed page, you will surely want them properly "dressed up". That's a very important step in Superior's 5-Phase Production Service—photo retouching, intelligently handled and skillfully done.



But Superior is also known for good engravings. Isn't the answer obvious? Retouching and engravings from the same organization, each expertly done with appreciation for the needs of the other! Better still . . . let Superior carry the ball from art to ad setting. Our 5-Phase Production Service includes art, photography, photo retouching, engraving, ad composition. It's the direct way to better printing results. Saves you time and trouble, too. One order covers everything, intelligently.

Night and Day service.

SUPERIOR Engraving Company

215 W. Superior Street • Telephone SUP 7070 • Chicago



OUTSIDE—New building of University of California Press gleams in brilliant California sunshine. It houses one of the West's most modern printing and publishing plants.

INSIDE—Four new Blue Streak Linotypes proudly set composition for future winners. They're Model 30 Mixers equipped with Quadders and Micro-Therm electric pots.





Chicago

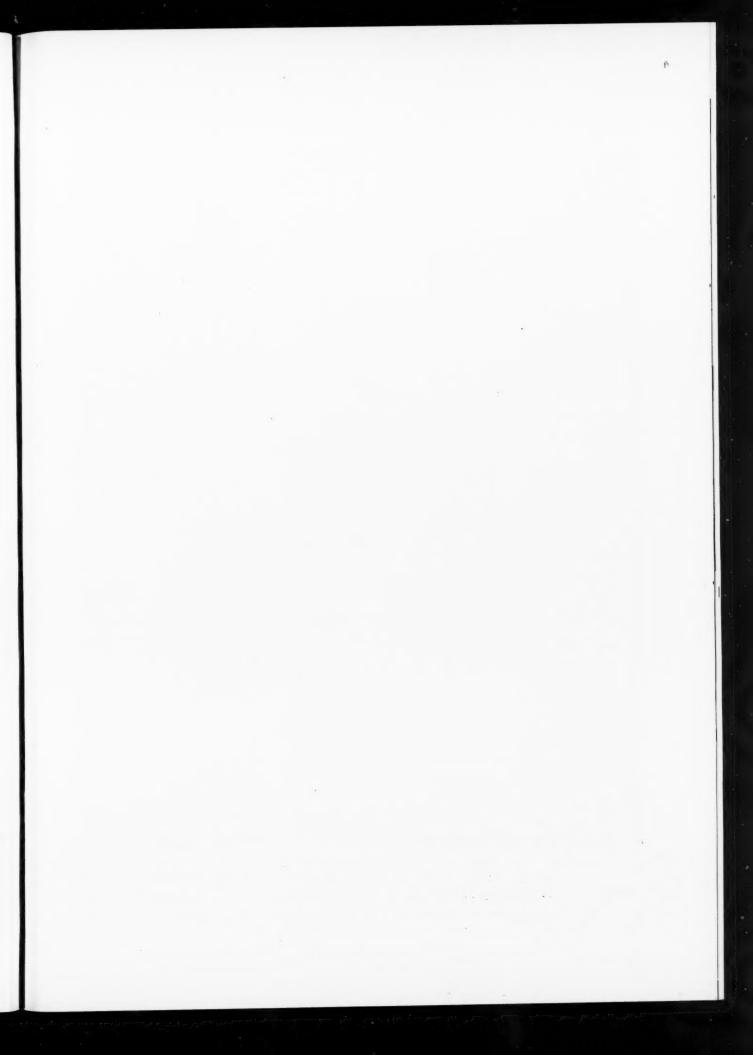
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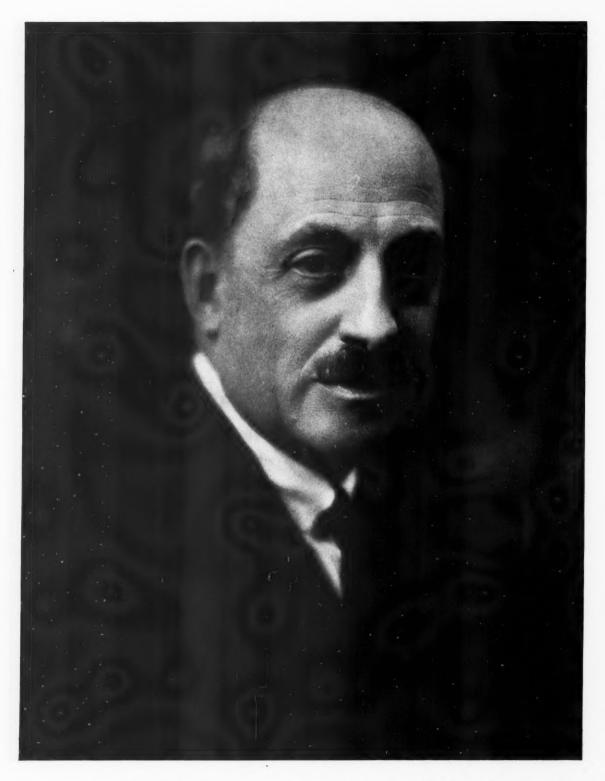
etting. Our

otography,

on. It's the ou time and itelligently.

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A recent portrait of Will H. Bradley who drew the cover for this issue of THE INLAND PRINTER in 1895. Printer . . . artist . . . designer . . . author, Mr. Bradley has achieved distinction in many fields during what he calls his "Adventuring Voyage" in many seas of the graphic arts. Read the article about him on page 35

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